THE NEW YORK DRAMATIC MIRROR

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LITTLE TUESDAY.

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THE CHRISTMAS MIRROR IS RAPIDLY ASSUMING THE DIMENSIONS THAT ASSURE THE REALIZATION OF THE PUBLISHER'S PLEDGE THAT IT WILL BE THE LARGEST, THE HANDSOMEST, THE MOST AMBITIOUS HOLIDAY PUBLICATION EVER PRODUCED IN AMERICA. THE ILLUSTRATIONS WILL SURPASS IN COPIOUSNESS, VARIETY AND MERIT THOSE OF ALL PREVIOUS NUMBERS. THE LITHOGRAPHIC FEATURES WILL BE OF THE MOST BEAUTIFUL AND ARTISTIC DESCRIPTION. THE LITERARY ATTRACTIONS WILL BE NUMEROUS AND OF A HIGH STANDARD. IN BRIEF, THE CHRISTMAS MIRROR FOR 1892 WILL BE IN EVERY RESPECT A SOURCE OF PRIDE AND OF PLEASURE TO THE PROFESSION AND TO THE PROFESSION'S FRIENDS. WE MUST AGAIN IMPRESS UPON ADVERTISERS THE NECESSITY OF SENDING IN ORDERS AND "COPY." AT ONCE. THE LARGELY INCREASED SIZE OF THE NUMBER AND THE EXTENT OF THE EDITION TO BE ISSUED OBLIGE US TO CLOSE THE ADVERTISING PAGES EARLIER THAN HAS BEEN CUSTOMARY HITHERTO. A NUMBER OF THE LITERARY PAGES ARE BEING PRINTED NOW. THE RATES ARE AS FOLLOWS:

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AT THE THEATRES.

Standard.—The Family Circle.

Farce in three acts by Alexander Bisson, adapted by Sydney Rosenfeld. Produced Oct. 31.

Jack Brainerd	Frank Burbeck
Hudson Lorrimer	Thomas Burns
Clara Lorrimer	Kate Meek
Valentine	Nanette Comstock
Jasper Quigley	W. H. Thompson
Tom	Harry Mills
Doctor Choate	Adolph Bernard
Betsey	Lena Merville
Mrs. Winnegan	May Robson
Vic	Lillian Black

The Family Circle was preceded at the Standard on Monday night by Love's Young Dream, a dramatization by Frances Hodgson Burnett of Dickens' "Boots at the Holly Tree Inn." It was not a novelty, as a version of the same story was given at the Union Square a few months ago. It was interesting as a vehicle for the cleverness of Wallie Eddinger, who also enacted the chief part in the former sketch, and the companion precocity of little Ethel Block; and also to newly display the distinguished character ability of W. H. Thompson, whose picture of Cobbs, the serving man, would have delighted Dickens himself.

The Family Circle is described on the bill as an "original comic play by Alexander Bisson and Sydney Rosenfeld." In these days when farces are called comedies and comedies are very rare, this ingenuity in nomenclature is notable. But The Family Circle is extremely farcical.

One can readily imagine that the situations are Bisson's. Unmistakably much of the verbalism intended to amuse is Rosenfeld's. It is not refined humor, and very little of it is new. Some of it has a decidedly antique flavor; but a whimsical remark, like a joke in the almanac, often wins increasing favor upon acquaintance. Who has not, for instance, been tickled by this perversion of the old poem:

"O take a pill—
O take a pill—
O take a pilgrim home"?

Mr. Rosenfeld seises this in essence and personalizes it by employing a physician in the farce to pursue a hysterical woman about the stage with a pill-box in his hand and reiterated advice to take a pill. The repeated prescriptions are of course sandwiched between sentences more or less relevant to other matters. This is undoubtedly comic. But it is cheaply, if not vulgarly, comic; and it is of a piece with much of the wit in The Family Circle.

Although one of the characters in the farce early assumes to tell the reason for the acting of its chief person, the movement is none the less rather obscure for funny purposes. An old merchant, who wishes to marry the woman his son loves—the daughter of a physician—interferes unaccountably to prevent the marriage of the daughter of his partner to a man whom he gratuitously endeavors to prove to be a murderer. This, of course, is serious business, upon first blush; but it is treated in the most fantastic way; and one ceases wondering at what it all means in contemplation of the extravagant antics of the actors. They are supposed to represent persons of social, business and professional position; and two of the scenes are cast in Newport, a place of polite repute; yet their conduct is foreign to all notions of a "society" even half mercantile; and though foreign, it can hardly be attributed to the Frenchman who is said to have had a hand in the piece, for they do things differently even in France.

The company exercised their best individual talents—and they are notable—in developing the farce, and caused much merriment on their intrinsic merits. The audience was not large.

Bijou.—Mrs. O'Brien, Esq.

Farce-comedy in two acts. Produced Oct. 31.

Bridget O'Brien	John P. Sheridan
Nora	Gracie Whiteford
Dora Sparks	Fanny Liddiard
Mrs. Henry Sparks	Ella Gerson
Rose	Ida Orme
Richard Sparks	Will R. Bernard
Major Tiffen	Alfred James
Benjamin Brewster	George Sinclair
Charles Bleeker	Percy O'Brien

To the exponents of grotesque female impersonation known as James Russell, Robert Monroe, Neil Burgess, George K. Fortesque, and Harry LeClaire, must now be added the name of John F. Sheridan. Mr. Sheridan has many methods and habits of acting in common with several of his class, but he has enough individuality to make him independent of comparison.

It is easy to understand why Australians laughed for years at Sheridan. Humor of the kind that is in his eyes, his voice, and his bearing appeals to people universally. It is it only that can make diverting a farce-comedy like Mrs. O'Brien, M. P., and make us forget that the majority of the "gags" and bits of "business" are almost as old as the century.

Mr. Sheridan caused the audience at the Bijou on Monday night to laugh most of the time. His make-up is unique, and it had not a little to do with his success.

His supporting company includes Fanny Liddiard, who is piquante; Gracie Whiteford, who is naïve; Will R. Bernard, who is clever, and George Sinclair, who is incisive.

Windsor.—Dark Side of a Great City.

A sensational melodrama. The Dark Side of a Great City, was produced at the Windsor on Monday night. The piece is of the conventional order, and the familiar material, common to such plays, is effectually utilized. The scene is laid in New York, and depicts both low and high life. The story tells of the villainous designs of a social outcast to plunder wealthy connections. His schemes are finally frustrated.

In the second act a scene is shown of the Catherine Street ferry and a "regulation" pile-driver. This is a good bit of realism. The play possesses qualities that will bring pecuniary success. The company was headed by the inimitable Lizzie Derious Daly, who gave a faithful representation of a "tough" girl. Others in the cast worthy of special mention were C. E. Fisher, E. F. Eberle, Clifford Leigh, Harry Randolph, Lizzie Morgan, and Millie Verna.

People's.—The Black Detective.

J. J. McCloskey's comedy-drama, The Black Detective, was greeted by a large and enthusiastic audience at the People's last night. The scene is laid in Maryland. The plot abounds in melodramatic situations, relieved by a liberal dash of comedy. Wash. T. Melville as Jeff, "with both eyes open," defends a helpless brother and sister from the schemes of Captain Jack Howard, the villain. Mr. Melville made a hit with his audience. The cast is strong, including George S. Robinson, J. F. Ryan, Frederick Rella, Frederick Ouest, Steve Maley, Horace Lindsay, Helen Creswick, Ada Boshell, and Lizzie Scanlan, all of whom lent interest to the performance, while the characters were in good hands.

Tony Pastor's.—Variety.

It was a gala night at Tony Pastor's on Monday evening, for the genial and evergreen presiding genius of the house returned with his own company and was welcomed by a crowd of loyal admirers that packed the theatre to the doors. Bessie Bonehill gave her refined character impersonations; Maggie Cline sang her inimitable songs; and Tony Pastor gave a fresh budget of comic ditties, all with immense success. And as if this trio was not a host in itself there were Lizzie and Vinie Daly, Seeley and West, Birdie Brightling, Ward and Vokes, the Glenroy Brothers, the Nawns, George Austin, and the Brothers Detroit. It was a great bill and a great night for Mr. Pastor and his friends.

Koster and Bial's.—Operetta.

In addition to the good variety bill presented at this house, a new departure was made on Monday night and under the stage management of Fred. Solomon, Offenbach's opera bouffe, Bluebeard, was given in bijou edition shape. The popular airs and a burlesque of the plot pleased the audience highly. Fred. Solomon made a comical Bluebeard and Madge Lessing a pretty Fatima. On account of the indisposition of Dorothy Denning the part of Selim was played by Clara Simmons.

Grand.—A Dark Secret.

A Dark Secret was witnessed by a large audience on Monday night. Charles Howard played James Norton, and Hudson Liston Stephen. Martha Rudesill made an excellent May Joyce, and the rest of the cast was efficient. The Henley regatta scene was effectively presented.

Imperial.—Variety.

This concert hall has begun its second week with a varied and diverting programme and a large and jubilant audience. The great advantage that the resort enjoys is that it is in the heart of the Tenderloin district. Furthermore, it is a novelty. The Julians, Pitrot, and Alceste were particularly well received. Fougere has been engaged for next week.

Jacobs'.—The Struggle of Life.

The Struggle of Life, a melodrama of New York life in society and out, was presented at Jacobs' Theatre on Monday. The scenery is the same that was seen in the original production at the Standard last season. The present company is adequate and the situations are correctly calculated.

Columbus.—8 Bells.

8 Bells was presented on Monday evening at the Columbus Theatre before a well-filled house. The Byrne Brothers in their agile acrobatic feats were the feature of the performance. They were seconded ably by an excellent company.

Harlem Opera House.—Jane.

Jane attracted a large and well-disposed audience last night. This farcical comedy seems to improve with age. Johnstone Bennett in the title-role kept the house convulsed with merriment. The curtain-raiser Chums was skilfully acted.

At Other Houses.

Vaudeville and ballet will depart from the Casino on Saturday. On Monday evening, Nov. 14, comic opera will be reëstablished in the form of The Fencing Master.

Current Cash, continued at Niblo's this week, is crowding that roomy theatre. Dr. Frank Carver and his wild Western play by a wild Western company, The Scout, will be seen at Niblo's soon.

To-morrow night the one hundred-and-fiftieth performance of Puritania will be given at the Fifth Avenue. It will be a souvenir event.

This week and next will close the engagement of John Drew in The Masked Ball at Palmer's Theatre. It has been one of the most successful engagements known in this city. On Nov. 14 Bronson Howard's new play, Aristocracy, will be seen at this theatre.

In spite of increasingly attractive entertainments at other theatres, Harrigan's continues prosperously with Squatter Sovereignty. It is a play that every one should see, and one that many are pleased to enjoy repeatedly.

The addition of one matinee a week at the Lyceum has not served to satisfy the extraordinary demand for seats. Captain Lettarblair is one of the most successful comedies in years.

If it were possible to add to the vogue of the Lilliputians in Candy at the Union Square, Adolf Zink's convulsing travestie of Lottie Collins would be the feature that would do it.

The Mirror last week declared that Diplomacy at the Star should become one of the most notable attractions of this metropolitan season; and in fact it bids fair to achieve a run.

The Lady or the Tiger? at the Broadway is one of the most amusing shows in town. Hopper, D'Angelis, and their assistants are playing to excellent houses.

There seems to be no doubt that the projectors of the new Imperial Concert Hall were wise in their particular purpose. It is a prospering venture.

After several admirable performances of Rosalind, Modjeska presented her equally notable personation of Mary Stuart on Saturday night, and repeated it last night at the Garden Theatre. She will return to-morrow night to Henry the Eighth, in which she is a most interesting and artistic Katherine.

A Fair Rebel, which ran so successfully at the Fourteenth Street Theatre, was put on at Proctor's last night for a week. It is a very popular play of the war, and ought to draw well in this house.

THE BROOKLYN THEATRES.

Columbia.—The Charity Ball.

The Lyceum stock company opened its two weeks' engagement last evening with The Charity Ball, which will be given the first three nights of the week. The members of the company are all great favorites with the Brooklyn audiences, and applause greeted each of the actors. The play was given with delightful ease, and it pleased the large audience present. The Wife will be presented on the last three days of the week, and next week Lady Bountiful. Squire Kate will be given.

Bedford Avenue.—U. S. Grant.

Another war play has come upon the mimic scene. A. T. Treloar's drama U. S. Grant was produced before a large house at this theatre last night. It has many stirring and patriotic situations, and introduces besides Grant, several historical figures, including Lee, Sheridan, and Stonewall Jackson. The plot abounds in love interest and broad comedy. The piece was accorded a hearty reception. The leading parts were played by Messrs. McCarthy, Stewart, Raymond and Irving, and Misses Robinson, Gray, and Langdon. The scenic effects were realistic.

Grand.—Equine Paradox.

A novel entertainment drew crowds to the Grand Opera House last night to see Bartholomew's Equine Paradox, under the management of Professor James Albert. The clever animals and their wonderful tricks pleased the audience greatly. They are truly animals of sagacity. The Soudan next week.

Park.—The Mascot.

Henry E. Dixey and his opera company appeared before an enthusiastic house in Audran's always charming opera, The Mascot. The company is an excellent one, including Signor Taglhepietra, Juliet Cordon, Fanny Edwards, Yolande Wallace, Harold Blake, and Fred Lennox. Neil Burgess will appear next week at the Park in the County Fair.

Amphion.—Faust.

Lewis Morrison appeared in his famous performance of Faust before a large audience at the Amphion last evening. The supporting cast is excellent, and includes Florence Roberts, W. R. Owen, A. D. Foudray, Mrs. Edwin Clifford, Lon Stevens, Lillian Ormsby, L. J. Hall, R. W. Lawrence, Agnes Acers, L. Sanderson, and Emma De Berger. Mr. Morrison will play Richelieu on Friday night. Next week, The Lost Paradise.

Lee Avenue.—The Gossoon.

Carroll Johnson in The Gossoon, the romantic Irish drama, opened at the Lee Avenue Monday evening for a three nights' engagement. The audience was large and frequently applauded the acting and singing of the popular comedian. Thursday night he will be succeeded by James J. Corbett in Gentleman Jack. The succeeding bill will be Aunt Bridget's Baby.

LITTLE TIPPETT'S SUCCESS.

The leading newspapers in Chicago bear testimony to the big hit made by Harrison and Bell's play of Little Tippett in that city. It has been greatly improved since it was seen in Brooklyn, and is played by an excellent company, in which E. M. Bell, Charles Bowser, Harry Allen, Harry Morgan, Mrs. Harry Bloodgood, Mabel Bert, and Marie Lewes are prominent. Little Tippett will open at Herrmann's Theatre on Nov. 12, and will probably achieve a run there.

OBITUARY.

Robert Franz, the composer, died in Berlin on Oct. 24. He was born in Halle on June 28, 1815. Among Franz's compositions are 257 songs for a single voice.

PROFESSIONAL DOINGS.

Minnie Cummings said yesterday that she expects to secure the Broadway Theatre for the production of her new play.

Edith Crasse, formerly première danseuse in Sinbad, has been engaged for Larry the Lord's Southern tour.

Edward G. Unitt, the scenic artist, is engaged upon several important productions, among them being Bronson Howard's Aristocracy, Belasco's new play, written for the opening of the Empire Theatre, and The Guardsman, the new play for the Lyceum Theatre.

Manager Marks has engaged for The Trip to Turkey the Garden City Quartette, Sherman and Wade, Clara Coleman, Sadie and Jessie Claffin, and Anna Stodel. Rehearsals will begin about Nov. 1, and the company will open on Thanksgiving Day.

The Baroness Frederic Blanc has arranged for a tour this season, under Frank G. Cotter's management. She will appear in Washington first. A month's engagement will be played at the Fifth Avenue, beginning in January. Baroness Blanc originally made her debut in Sydney Rosenfeld's comic opera, The Mystic Isle, in Philadelphia.

Edna Salmoraghi, première danseuse, recently at the Casino; Senorita Stramezz, and Mlle. Prioris and Biancifiori, the male dancer, have been engaged for The Babes in the Wood company.

During the engagement of Manager A. F. Hartz's Friends company in Indianapolis last week the various lodges of Knights of Pythias in that city bought the houses for the whole engagement. E. M. Royle, the author, was called before the curtain every evening.

Lotte Collins will appear in Philadelphia this week in conjunction with David Belasco's comedy of Miss Helyett.

S. H. Sturtevant, agent for the New Clemenceau Case, writes that the later dramatization of that play eliminates every suggestive feature, and that in its new form it is a powerful French melodrama, with a strong comedy interest.

THE MIRROR VERSUS GERRY

A Weak Showing Made by the Industrious Opponent of Stage Children—In Support of His Claim, Originally Based on the Death of Myra Goodwin, He Cites "Cases"—The Mirror Shows the Irrelevance of Mr. Gerry's Argument, and Offsets It With Scores of Cases of Noted Professionals.

When Mr. Elbridge T. Gerry received the despatch sent to him at Delhi by the Editor of THE MIRROR a week ago last Saturday, he forthwith wired instructions to his clerks in the office of the Society for the Prevention of Cruelty to Children in this city to begin upon the work of marshalling from the Society's records alleged cases to assist in proving his claim as to the physical dangers that beset children on the stage.

Mr. Gerry had cited Myra Goodwin, who recently died in this city, as a like case; and THE MIRROR quite conclusively showed the contrary in answering his original communication.

Yesterday morning—a few hours before publication of this number of THE MIRROR—Mr. Gerry sent a second communication, embracing his alleged "cases," in accordance with the expressed desire of this paper to give him full scope for testimony and argument. He had, it will thus be seen, enjoyed ample time for the making of proof. His material was at his hand when he returned to the city from Delhi on Thursday last; and the intervening period gave him all reasonable opportunity to study his data and to make his argument.

In ordinary circumstances, it will be admitted, no controversialist of a matter so important as this would expect or require that THE MIRROR, pressed with other important subjects immediately pending publication, should, in the very short time left to it to examine Mr. Gerry's quite formidably long communication, make an exhaustive response.

THE MIRROR, however, makes no such apology of lack of time, and simply and reasonably reserves the right—which even Mr. Gerry will concede—to supplement its showing against Mr. Gerry next week, if it shall see fit. It will be endeavored, however, at once to utterly disprove Mr. Gerry's claims, and to cite matters of fact that will dispose of the idea that the stage is fatal to those who are called to it even in extreme youth.

First, Mr. Gerry's communication is spread upon our columns as follows:

SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN,
NEW YORK, Oct. 21, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I had not the slightest intention of evading your request to furnish additional cases from the records of the Society, upholding its views in regard to the premature exhibition of children in song and dance. Only absence from the city has delayed the preparation of this letter. I hardly expect by it to induce you to change your views. I have never yet found an editor who was open to conversion. But I do hope that the intelligent members of the theatrical profession who constitute by far the larger number of the readers of your influential paper, will carefully read and form for themselves a judgment on the facts presented, irrespective either of zeal on my part in the presentation or of criticism by yourself of the way in which they are presented.

And first, if you are satisfied with your attempt to meet the case of MYRA GOODWIN, I am quite sure that I am. The official death certificate of the unfortunate young woman shows that the chief cause of death was heart failure and exhaustion, and a contributing cause, chronic endo-carditis and over-stimulation. In other words, the heart refused to perform its functions in consequence of the premature exhaustion which was the result of the terrific strain to which she had subjected herself continuously from the days of her early childhood; and her early death in her twenty-second year is in itself a warning and a sermon to those who fancy that the laws of nature may be defied with impunity. This is not at all at variance with the statement of her medical attendant, Dr. Hopkins, because when she did break down that was the end of her. But something certainly caused the heart disease, and something certainly caused the collapse. If it was not over-work, what was it?

As to the opinion of the conventional physician of the theatrical profession, to which opinion you seem to attach great importance, his position in his own profession is not sufficiently prominent to entitle his *ipse dixit* to any great weight. I shall not waste time in replying to his vulgar abuse of myself, because personal invective in so important a matter as the one under discussion is alike unworthy of notice or reply.

When application was made some years ago to Mayor Hewitt for leave to exhibit JOSEF HOFFMAN, aged nine, the wonderful boy musician, quite a number of these gentlemen appeared before the Mayor and in the most positive terms assured him that so far from the contemplated exhibitions being injurious to the child's health, that was a thing which was simply impossible. They urged that their great experience showed them that the exhibition of the child was really a benefit to his nervous system; that it was absurd to contend that any series of continuous performances could possibly be injurious or dangerous to his life or health; and they scouted the idea that such exhibitions were anything more than a mere gentle exercise, which the child enjoyed, and which could not possibly subject him to harm. Misguided by such specious statements, Mayor Hewitt granted the permission required, and for a few weeks Josef was the admiration of the theatregoing public, and the money poured into the coffers of his theatrical managers. From private sources this Society learned that his nervous system was rapidly giving way, and it demanded a revocation by the Mayor of the license granted. Upon the hearing had, an examination of the child was made, and he was shown to be suffering from involuntary micturition on the occasion of every performance, and the medical men then called in did not hesitate to state that this was merely a preliminary symptom of infantile paralysis, which would soon terminate his career if the strain were permitted to continue. The father of the child, with rare common sense, immediately insisted on withdrawing him absolutely from further exhibition, thereby saving his life which otherwise would undoubtedly have been sacrificed. So much for the value of such opinions in such cases.

A careful examination of the records of this society presents a number of cases of youthful deaths where the unfortunate victims at an early age were obliged to go through this song and dance business. It is no answer to these cases to say that their condition as song and dance performers is as good as that of other children; that the rest lost at night is equated by sleep during the day; and that there are thousands of children in stores, factories, and mills who lead more exacting lives. All this is begging the question. Here are cold facts with dates, of children commencing with the deadly song and dance, continuing it, then attempting to prosecute the arduous duties of the theatrical profession before fitted by nature to undertake them, and then collapse and sudden death, or else fatal disease engendered by over-exertion long continued before nature had fortified the system sufficiently to resist the inroads which such diseases too frequently make. There is not a medical work of authority on the diseases of children, or of their management, that does not again and again enjoin the necessity of preventing children from incurring either loss of sleep or undue excitement while of tender years and rapidly growing. Now, look at the cases which I cite, and which are a few culled out of many, but which illustrate the position of the Society.

First comes the case of JAMES SPEAIGHT, the infant violinist, or Young Americus, as he was called, who was compelled night after night to play in theatres on the violin. He died from exhaustion, aged seven years, about 1874. His record is thus touchingly given, in a pamphlet by Mr. Thomas Bailey Aldrich, who has published the boy's history:

"At the matinee of The Naiad Queen, on the afternoon of that day, when little James Speaight came off the stage, after giving his usual violin performance, Mr. Shewell (the stage manager) noticed that he appeared fatigued, and asked if he felt ill. He replied that he had a pain in his heart, and then Mr. Shewell suggested that he remain away from the evening performance. He retired quite early, and about midnight his father heard him say, 'Gracious God, make room for another little child in Heaven.' No sound was heard after this, and his father spoke to him soon afterwards; he received no answer, but found his child dead."

ELLA MAYAL, known in the profession as Ella Mayo, died February 1, 1881, aged eighteen, from cerebral tumor. Had been on the stage from childhood. Commenced singing very early and her specialty was that of a vocalist, in which capacity she was favorably known at the Theatre Comique in this city, and in connection with several traveling companies. What caused the brain trouble at this early age of eighteen?

VENIE CLANCY died March 2, 1882, in Southern California, aged twenty-two. When very young *danced* in ballet with the Oates Comic Opera company at the Park Theatre; then appeared in *song* as Evangeline in Rice's burlesque at Booth's. Subsequently went with Mr. and Mrs. Nat Goodwin in their Hobbies company. Then went to California and there died.

JENNIE MARGARET MILLER, whose stage name was "Peggy Miller," died March 3, 1883, at 245 East Thirty-fourth Street, New York city, aged eight years, and hers is one of the most sad and touching cases of all. Father, William C. Miller, mother known professionally as Jennie Christie. The child was known as the child actress of Fritz's plays. As was said in the obituary which appeared in the New York *Herald* of March 5, 1883: "The glare of the lights, the music of the orchestra were familiar to her from babyhood. She had recently been ailing, and on Tuesday the end came. It was at the Novelty Theatre, Williamsburgh. Fritz in Ireland was the play, and dressed as Master Herbert she was standing at the wings ready to go on. The moment for her dance with Fritz was approaching. The opening bars of the air were already floating up from the orchestra. Little Peggy looked up in her father's face and said: 'Papa, I am afraid of that dance.' 'Be careful, dear; do it easily,' he whispered. The next moment she was before the audience. The dance began and went on uninterrupted to the close. But Fritz suddenly felt the little figure tremble and sink. Then it lay a dead weight upon his hands. He lifted her tenderly, carried her to the wings and laid her in her father's arms. Little Peggy had fainted. She recovered soon and the doctors who attended her until yesterday believed that she would get over her illness entirely. But it was not to be, and she suddenly passed away. . . . And the casket lay there with the flowers upon it and that in it which had withered so soon in an atmosphere uncongenial to its growth." The official record shows that the indirect cause of death was "convulsions," and the direct cause enteritis. "She had been recently ailing," says the report. But sick or well she had to go through the performance. She tried to and—the attempt proved fatal. She danced. She fainted. She died.

In May, 1884, a nameless child was exhibited in the Hearts of Oak company, and according to your own paper "that sweet old baby who played naturally with a watch on grandpa's knee, beside a quiet hearth, in a tranquil homestead scene, died of the excitement and unnatural conditions."

DAISY ADELE MURDOCK died Aug. 5, 1886 a victim of lung disease, at 328 West Forty-eighth Street, only eighteen years of age. Had been on the stage for more than seven of those years, her debut having been made in the Haverly Juvenile Pinafore company, and she made her first bow before the footlights at the early age of *three*. The Society knew her from the time she was *ten* years old. She first made her appearance as Hebe in Rice's burlesque of Orpheus and Eurydice, in singing. Then she played the part of Cupid. Then she appeared at the Comedy Theatre in a burlesque of Ixion, where she again played Cupid. Then at the Park Theatre, Boston, she played Puck in Bottomless Dreams. Then she played Amelia Tubbs in The Skating Rink, and after traveling about among different cities of the Union, this was her final condition as told by her own lips: "I had been very ill, and on several occasions had to be carried to my dressing-room. I managed to crawl through my part, but after the performance I was taken to my hotel or to my lodging house in a carriage. The doctors whom I consulted at every place we visited told me that my left lung was seriously affected and that I ought not to appear on the stage. I kept on, however, until Chicago was reached, when I fell into a state of exhaustion from which I have never recovered. I had to give up my part and was compelled to look out for myself. When I realised my condition I took a train from Chicago for this city. I was met by my mother at the Grand Central Depot and fainted in her arms."

ELIZABETH NEALE CHIOCCHI, otherwise known professionally as Lydia Haynes, died Dec. 6, 1868, of phthisis (commonly called consumption) after an illness of a year and seven months contracted while playing on the road. Was twenty-one years old, and when first employed at an early age to play a small part was a beautiful girl, with a plump, oval face, full blue eyes, and a wealth of golden hair. She studied hard and was conscientious in her work; contracted a cold, became steadily worse, and finally died as above mentioned. The record states the indirect cause of death to be "exhaustion."

DOTTIE NOBLE WINTERS, known as "Little Dot Winters," died Dec. 24, 1888, after seventeen days' illness, of pericarditis (an affection of the heart) at 226 East Eleventh Street. The indirect cause of death is stated to have been acute rheumatism, from which she had suffered after scarlatina. She played the part of Baby Hendrick in Rip Van Winkle, with Joseph Jefferson, and was one of the brightest of the many child actresses. Overtaxation again of the vital powers, and the heart gave out. This is another sad and striking illustration of the inability of these "gifted children," as they are called, to resist the inroads of disease. Compelled to perform when the system is exhausted (in this case after a prostrating disease of childhood) utter collapse soon follows. They have no reserve force. They act up to the last minute. Then they drop.

Or else as in the case next cited, the nervous system overstrained in early youth staggers along until the fatal trouble makes its appearance in some form and before a third of the allotted span is reached, death steps in.

GENEVIEVE ROGERS died about January, 1890, in Chicago, aged thirty, of congestion of the brain. Began to star when sixteen years of age, but long before made a reputation as an "infant phenomenon." Of course, you will say her brain trouble had nothing to do with her early life. Oh, no. But she died when only thirty, of brain trouble, notwithstanding.

JAMES GEARY died March 2, 1890, aged twenty-six. He was at one time considered one of the best clog and wing dancers in the profession, and traveled all over the country. He went gradually down hill, and finally after being on a continuous spree for seven months, obtaining liquor and a few pennies for his night's lodging by dancing in bar-rooms along the water front or in the Bowery, he was found late one night in Chambers Street, near South, in a semi-unconscious condition. An ambulance was summoned, and he was removed to the Chambers Street Hospital, and there died of pneumonia. This case is a sad and a striking illustration of the usual career of boy dancers. There is no future for them in the legitimate theatrical profession, and they almost invariably end in vice or an early grave.

LILLIAN GRUBB, known in private life as Mrs. David Hayman, died Sept. 7, 1891, in Baltimore. Her stage career began when a child. She first *sang* in choruses in the opera, after as a soubrette, and in parts in Patience, Billee Taylor, and Mascot. She finally succeeded in obtaining a place in the Casino company. Then her health broke down. The immediate cause of her illness is stated to have been mal-nutrition, and after three or four years of gradual decay of the vital powers she was compelled to retire to private life for rest. It came at last, and sooner than was expected.

And now a word in conclusion. I have cited here only a few of many striking illustrations of the positive evidence which the Society has in its possession in regard to these unfortunate children. Only yesterday application was made for leave to exhibit a child aged five years in a theatrical exhibition for two consecutive weeks, six nights in a week and two matinees besides. In other words, the child was not to have one single night's rest excepting Sunday during the whole of this period of fourteen days, and on four days out of the fourteen its sleep during the day was to be broken up by the strain of an additional performance. This is simply an illustration of the way in which these children are worked. It may appear play to them, but in reality the exhibition calls for physical and mental exertion at an age when the system cannot sustain the effort without subsequent injury to the child's health. *Of course this does not necessarily show at the time.* The seeds of nervous disease always appear in an insidious way; but when the trouble does come and a collapse ensues, a reference to the time of death and the time of introduction in song and dance will show so close a relation that it is idle to say that it is not an example of cause and effect. Owing to the stringent enforcement of the law for fifteen years by this Society, the song and dance business has practically during that period been checked. Why the effort is now made to revive it I am unable to understand. Nowhere is there shown a more striking illustration of ignorance and folly than in the constant and continuing attempts to force upon a suffering public the exhibition of "prodigies" or "little tots," as they are called, in singing, dancing, and in theatrical exhibitions. From an æsthetic point of view, it is difficult to see what pleasure an intelligent audience can derive from witnessing a premature rendering of a grand old drama, or brilliant comedy, or thrilling tragedy, by children who have neither the mind to comprehend what they are uttering in the speaking parts, nor the cultivation either of voice or limb essential to singing and dancing when the two latter are features of the performance. And the time is shortly coming when the managers of reputable theatres, who to-day are permitting the dramatic profession to be invaded by every sort of infant phenomenon, in song and dance, and speaking parts, will rue the hour when they listened to the importunity of theatrical brokers and managers to be allowed to saturate the theatregoing public with the absurd, ridiculous, and unmeaning performances, the object of which is to put money in those brokers' pockets. It is in a sense a prostitution of the dramatic art, a leveling down of high sentiments to feeble imitations of the great actors of the past, and of the present who illustrate the author's meaning in a manner creditable both to him and to themselves. So too in song, the feeble piping, shrill, child-like voice, too often cracked in its efforts to attain a note utterly beyond the compass of its undeveloped vocal chords; and the absurd and too frequently indecent dance, utterly devoid of grace, and calculated only to provoke either a laugh at the absurdity of the attempt, or a tear at the thought of what will eventually be the degradation of the child as the result of the exhibition—here is shown that abuse of parental authority which alone placed the children on the stage as a makeshift either for parents too lazy to work, or else to satisfy some absurd idea on their part that the prodigy thus exhibited will eventually blossom into a world-renowned actor or actress.

For look at the lives these little children lead. I am told again and again that they merely sing a little song or dance a little dance, and then are put to bed, and that this is done only once or twice a week; that they earn their living by doing so, and that the occupation is absolutely harmless. Is a theatre with its draughts, artificial lights, music, noise, applause, the proper place for a small child to be exhibited in night after night without injury to its health? Does it require medical testimony to show that a child of tender years requires more sleep than a grown person, and that the deprivation of sleep continued must result in nervous exhaustion? and that the constant excitement incidental to the applause from the "enthusiastic" and gratified audience is almost worse for the nervous system of the child than alcohol poured in its stomach would be for its digestion? Does any person of common sense suppose that a child clad in scanty stage attire, frequently verging upon the confines of indecency, exposed for hours to the cold draughts which come down from the windows above the flies the moment the curtain is lowered, and then again to the hot blast which each time follows the raising of the curtain, is capable of withstanding the inroads which the germs of disease soon make upon its feeble system? Nay more, is it right under any circumstances to place a child in such exposures merely for the purpose of making money from its earnings?

A great theatrical critic (Nym Crinkle) thus cogently and forcibly puts the case:

"Anything must demoralize the young susceptibilities which enlarges personal vanity out of all proportion, and there is nothing yet invented which accomplishes it so perfectly as the parade of the infant before an audience. Childhood has a winsomeness of its own. Its beauty is the beauty of young and innocent life, and both men and women like to look at children on or off the stage. But that spontaneous winsomeness is interfered with by the part the child is given to perform. It is taught to ape the mature monkeys who have taught it, and nothing delights the unthinking crowd so much as evidences of precocity and abandonment fastened to innocence. We thus have infants taught to imitate the skirt dancers and comic singers, and to lisp slang. Roars of delight saluted the suckling known as Little Tuesday when she put her arms akimbo and said, 'There were no flies on her.'

"These babies are introduced into a feverish and artificial atmosphere of flattery before they are responsible; they are spoiled by a praise that is hollow and made placid by a gratification that is false. To say that this training fits them for the necessitous duties of life and helps to make them understand some of the elemental and necessitous laws of our being and of the social economy is to say that the normal sense of the community is upside down. They attach an undue importance to the seeming of life and learn to avoid the doing. They form not the best associations. They are reared in the glare of an illusion.

"That is my conviction and my experience corroborates it. I have not found that the children brought up on the stage make the best citizens, and it is the future of the child that the community is interested in."

I have only to add your own words, in your issue of Jan. 5, 1889: "The law very properly prevents them from *singing* and *dancing* and giving acrobatic performances; nobody objects to that specie of prohibition." I am sorry that your views have changed.

In closing the discussion of the subject by the Society, after thanking you for your courtesy in permitting me thus fully to place the matter before your readers, let me say that so far from its work in ameliorating the condition of helpless little children being confined to theatrical cases, they form but a very small proportion of those which receive its attention. During the past year it has received 8,098 complaints, prosecuted 3,161 cruelists, secured of these the conviction of 3,147, and rescued 4,715 wretched children—an average of over 300 a month. I do not think, in view of these facts, it can be charged with neglecting its work, especially when of these there are less than fifty cases involving stage children.

I have the honor to remain,
ELBRIDGE T. GERRY, President, etc.

THE MIRROR gives Mr. Gerry opportunity to cite all the cases he might have upon record that would bear legitimately on the controversy. It is presumed that he brings forward all that he deemed really worthy of place, although he still insists that he has many more. He certainly has cited his best cases. They number but ten! Mr. Gerry's society has had to do with hundreds—perhaps it would go to a thousand—of children of the stage in the years during which that society has carried on its work. Yet in this very long letter—so large a part of which is given over to reiteration of his arguments that the public are already familiar with—Mr. Gerry cites but ten cases. He should have been less argumentative and more specific. His claim might have appeared in a better light if he had omitted something at least of his worn theories, and presented more cases.

THE MIRROR quite placidly views Mr. Gerry's reiterations as to Myra Goodwin in the light of the testimony of her physician, printed last week.

Mr. Gerry evidently does not include Josef Hoffman, as to whose appearance in this city he says so much, among the cases he considers as legitimate. Young Hoffman has not been a stranger to the piano since his New York experience; and but a few days ago the world read of him as a plucky, robust, adventurous stowaway lad in a ship to India, and of his variation of the rougher life of such an adventurer by piano-playing. Josef Hoffman seems to have suffered no permanent ill from his performances here, and promises to let the world hear from him again in a virile maturity.

There appears to be no proof in the first case cited by Mr. Gerry, that of little James Speaight, the violinist, who died in 1874, that this child's death was really due to his public performance. He is said to have died of exhaustion. But even Mr. Gerry inferentially admits that nothing of the alleged rigorous exaction of the stage that Mr. Gerry is fond of dwelling upon could have caused the boy's death. He had made no complaint of fatigue, and by Mr. Gerry's own citation is shown only to have revealed a pain after kindly and solicitous inquiry by Mr. Shewell, the stage manager, who insisted that he cease from performing. And is there any proof—or even any theory—that this child would have lived longer had he never known the stage?

Mr. Gerry's second case, that of Ella Mayal, offers an astoundingly ridiculous bit of "evidence" in its behalf. Ella Mayal died, aged eighteen, from a cerebral tumor. She was a vocalist. Mr. Gerry cherishes this fact, adds that she was favorably known, and asks "What caused the brain trouble at this early

[CONTINUED ON PAGE 6.]

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY—THE LADY OF THE TIGER, 8 P. M.
BIJOU—MRS. O'BRIEN, ESQ., 8:15 P. M.
CASINO—VAUDEVILLE AND BALLET, 8 P. M.
GRAND OPERA HOUSE—A DARK SECRET, 8 P. M.
HARRIGAN'S—SQUATTER SOVEREIGNTY, 8:15 P. M.
HERRMANN'S—HERRMANN, 8:30 P. M.
H. R. JACOBS'—STRUGGLE OF LIFE, 8:15 P. M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM—E. H. SOTHERN, 8:15 P. M.
NIBLO'S—CURRENT CASH, 8 P. M.
PALMER'S—THE MASKED BALL, 8:15 P. M.
PEOPLE'S—THE BLACK DETECTIVE, 8 P. M.
PROCTOR'S—A FAIR REBEL, 8:15 P. M.
STAR—DIPLOMACY, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—THE LILLIPUTIANS, 8 P. M.

BROOKLYN.

AMPHION—FAUST.
BEDFORD AVENUE—U. S. GRANT.
COLUMBIA—FROHMAN'S LYCEUM CO.
GRAND O'PERA HOUSE—EQUINE PARADOX.
LEE AVENUE ACADEMY—THE GOSSOONS.
PARK—DENEY OPERA COMPANY.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

AUSPICIOUS.

THE daily newspapers glow with the heat of politics. They devote their columns to the chronicling of predictions, the illustrating of hopes, and the spreading forth of anxieties in and out of headquarters relative to the imminent battle of ballots. One might think, if the daily papers are to be believed, that this great people is interested only in the struggle between the enjoyers and the aspirants for offices. But the newspapers are not altogether right. The excitements of politics have not destroyed popular taste for the theatre. Never during a national campaign have the theatres in this city done so well as they have this season. And now, on the opening of the week usually most disastrous to the play house in competition with politics—the week before election—the metropolitan theatres offer probably as fine a series of entertainments as any week in any past season can parallel. This quite evidently has been and is a campaign of education—and amusement.

PERSONAL.

SALVINI.—The memoirs of Tomasso Salvini are in press.

STILLE.—John Stille, the tenor, formerly of the Duff Opera company, has been engaged by Barnabee, Karl, and MacDonald.

CLINE.—C. B. Cline, the popular press agent of Koster and Bial's, has recovered from a severe attack of rheumatism.

WEST.—Basil West has resigned from the Potter of Texas company.

LEDERER.—George W. Lederer is expected at his office in this city early this week. He has been traveling with his company.

LIBBEY.—The success of James Aldrich Libbey in the Digby Bell company in Boston is said to have been marked. His solo, written specially for him by Julian Edwards, the words of which are Mr. Libbey's, called "'Twere Vain to Tell," has been repeatedly encored.

RIAL.—Louise Rial has made a pronounced success as Mrs. Oakley in The Harvest Moon. One of the leading critics of Kansas City paid her this high compliment last week: "Miss Rial has developed into one of the most artistic, conservative, and pleasing actresses among all the young women of her class. She has force and art. She is also possessed of great personal charm in manner and speech, face and figure.

O'NEILL.—A typographical error in our biographical note on James O'Neill in last week's MIRROR made it appear that Mr. O'Neill's first appearance was made in 1860. It was in 1856 that his debut took place. At the outbreak of the war he presented himself at a recruiting office to enlist as a drummer, but was rejected on account of his extreme youth.

WALES.—In a court trial in London, the other day, it came out incidentally that the Prince of Wales owed the Lyceum Theatre £469 for box tickets.

WOODRUFF.—Harry Woodruff will originate a part in Augustus Thomas' Surrender, to be produced on Nov. 21 in Boston.

OLIVER.—The audiences at Proctor's Theatre have demonstrated frequently their appreciation of the acting of Olive Oliver as Martha Gates in Ye Earlie Trouble. The part is not long, but during the short time that Miss Oliver is upon the stage she shows distinctly that she possesses much reserve force and skill in embodying her conception of the character. Miss Oliver has been on the stage four years. She has played leading business with Daniel Bandmann, Frederick Warde and the Alone in London company. Last Spring she startled the audiences at the People's Theatre by her weird performance of Sarah Gooch, the accomplice of Jim Woodfall, the gentleman burglar in The House on the Marsh.

WEST.—William H. West and Emma Hanley were married on Thursday at Bensonhurst, where Mr. West has a villa residence. George H. Primrose was best man, and May Hanley, the bride's sister, was maid of honor.

BOUCICAULT.—Nina Boucicault is said to be coming to the front in London.

CLEMENT.—The critics of Detroit were practically unanimous, and some of their opinions were enthusiastic, as to the sterling merits and unusual promise of Clay Clement as a tragedian.

LANGTRY.—A wax model of Mrs. Langtry, costumed as Cleopatra, is to be fabricated for the Chicago Fair. A semblance of Ada Rehan in solid silver was recently announced for the same show. Next!

REHAN.—Rumors that Ada Rehan will star tread on each other's heels, each showing some variety of form. John Drew's success certainly is dazzling.

ALMA.—Kate Alma is to be credited with an excellent performance in Current Cash at Niblo's.

GRAEME.—Alice Graeme, recently a member of the Hands Across the Sea company, has sailed for Scotland to visit her family.

ATWELL.—Grace Atwell, of George W. Lederer's stock comedians, is said to be making as pronounced a hit this season as she did in Shenandoah last season. She is receiving very favorable notices.

DREW.—Mrs. John Drew recently visited her daughter, Georgie Drew-Barrymore, in Boston, and sat twice through The Sportsman, in which the latter is now appearing in that city. The venerable actress says she finds delight in visiting her children once a month, and in going to some theatre twice a week.

BOOTH.—The latest accounts of Edwin Booth, who is still at Lakewood, are to the effect that he is much improved in health.

JEFFERSON.—Joseph Jefferson was a guest of Eugene Berri at the Lincoln Club, Brooklyn, on Friday night, after the performance of Rip Van Winkle at the Park Theatre. A large party of the club's members attended the performance.

BOURCHIER.—Arthur Bourchier, Augustin Daly's new leading man, is a graduate of Oxford University, where, while yet a student, he appeared as Sir John Vesey, Shylock, Hotspur, Falstaff, Brutus, and in other roles. For the production of Julius Cæsar in the University, Alma Tadema painted the scenery. When he had taken his degree, Mr. Bourchier expressed his preference for a stage life, and his wish was furthered by his father. He has appeared prominently in the companies of Mrs. Langtry, Miss Fortescue, Charles Wyndham, and George Alexander.

HUNTINGTON.—The marriage of Agnes Huntington and Paul D. Cravath, a New York lawyer, and her retirement from the stage is announced. The wedding will be solemnized in St. Thomas' Protestant Episcopal Church at noon on Nov. 15.

CHANFRAU.—Henry Chanfrau, of Kit fame, has been engaged by Proctor and Turner to play the leading part in The English Rose.

SARDOU MAY VISIT US.

Eleanor Calhoun, granddaughter of John C. Calhoun, has been playing Jane Hading's parts with Coquelin in France. The other day she slipped away and came to New York, where she remained quietly with friends, sailing for France again after only a week's sojourn last Wednesday.

Just before her departure Miss Calhoun was seen by a MIRROR reporter, to whom she said that the object of her brief visit was to arrange to publish a book for the women connected with the Columbian Exposition.

"It is the dream of my life to return to America professionally," said Miss Calhoun, "but the realization of that dream still seems far distant.

"At present I am preparing to appear in a play that Sardou has written for me, and I have been compelled to refuse several flattering offers to act here.

"One of these offers came from Coquelin, who desired me to visit America with him to play certain roles in French, particularly Katherine to his Petruchio in The Taming of the Shrew.

"I acted Katharine with him for the first time at the theatre in Orleans a few months ago. I felt flattered to learn that no one in the audience suspected that I was not a Frenchwoman. They gave me an enthusiastic call at the close of the play.

"I am also gratified to enjoy the honor of being the only pupil Coquelin has ever instructed."

Miss Calhoun has played in several of Sardou's pieces, and she enjoys his esteem and friendship. For months past, the actress said, she had used all her powers of persuasion to induce the great dramatist to visit America to supervise personally the production of Patrie and La Haine.

Sardou at first refused persistently on the ground that he is too advanced in years for such an undertaking, but latterly he has considered the proposal more seriously, and Miss Calhoun has reason to think that he will reconsider his determination and yield to her persuasions.

"I am desirous to see an American war-play," said Miss Calhoun. "I think there is a great future for our American playwrights, and while I am not here to buy plays I shall take at least one manuscript back to France. It is a play by Alexander Hume Ford, and while the subject is not American the plot is unique.

"The most striking scene occurs in an artist's studio in Moscow. There is a remarkable stage effect in this scene. On my return I shall consult our best artists as to the best method of producing it effectively. Whether the drama will be played first in English or in French I cannot say."

Miss Calhoun was born in California. She made her debut as a star about eight years ago. After one season in her own country she went to London where she played Rosalind at the Imperial Theatre. After that she was leading lady at the Haymarket for three seasons, after which she retired from the stage for a couple of years. When she returned to the boards she produced The Scarlet Letter at the Royalty, where it ran for several months. Miss Calhoun then went to France, where she has studied and acted continuously ever since.

JOHN L. SULLIVAN'S TOUR.

Lee Townsend, manager of the John L. Sullivan company, called at the MIRROR office the other day.

"I don't think that any other attraction could go through Providence, Boston, Harlem, Brooklyn, and Jersey City, and play to as large business as Sullivan's in The Man from Boston," said Mr. Townsend.

"The play has proved to be a substantial success. Sullivan is perfectly easy in the title-role. His part is just long enough for him. The supporting company is independently capable of interesting the audience.

"The tour of thirty-six weeks has been booked solid, and many applications for time have been received already for next season. The company is now playing in New Jersey. It will reach Philadelphia soon, and play in the vicinity of New York until January, then go to Chicago, St. Louis, then South.

"I wish you would mention that Mr. Sullivan will play at New Orleans, and that he looks forward with pleasure to his engagement there. Will he do any more fighting? I am not at liberty to tell all I know on this subject. The chances are, however, that within a year or so he will fight Corbett again for the championship."

The popular desire to see the mighty man of brawn was never so great as this season. His receipts are proving it.

AUBREY BOUCICAULT'S PLAY.

At Stockwell's Theatre, San Francisco, on Tuesday evening last, Aubrey Boucicault's new play, The Favorite, was produced with success. The first act shows the home and training quarters of a trainer of racehorses. The second act reproduces the betting ring and secretary's office at the Monmouth Park race track in New Jersey, and requires the services of fifty supernumeraries, with a number of thoroughbreds and jockeys. In this scene noted California horses were shown, with the colors of well-known turfmen of that country, and R. Porter Ashe's filly Geraldine took the star equine part. Young Boucicault plays the hero, a free-hearted young man whose father's fortunes are at a low ebb. By a wealthy marriage, he can save his father; but he refuses to marry the woman picked out for him, because of his love for the daughter of his horse-trainer; and he risks all on the victory of a horse that he rides and wins. In the play E. J. Henley has the part of a detective disguised as a Frenchman and divides the honors with Boucicault.

A PARLOR MATCH STILL BRIGHT.

"Evans and Hoey have begun their ninth season in A Parlor Match most successfully," said H. D. Mann, their manager, to a MIRROR reporter. "The company rests this week and then goes to Boston for two weeks. The tour will extend as far West as St. Paul, then down the Missouri River to Memphis.

"Our engagement at the Bijou has been more remunerative, averaging the receipts of each week, than was the long engagement played at the Park last year. This fact, we think, is very complimentary to us when we take into consideration the strong counter attractions of the last few weeks.

"A Parlor Match shows no signs of going out. It is as bright as ever. Managers are eager to book it, and the public seems to be perfectly willing to see it still. We have on hand, however, another piece written by Gratian Donnelly and rewritten by Frazer and Gill. The parts intended for Evans and Hoey are not unlike their parts in A Parlor Match."

MRS. KIMBALL'S CAR.

Mrs. Jennie Kimball has received from prominent car-builders one of the largest and finest baggage-cars ever used by a theatrical company. The car has an interior length of sixty-two feet; is equipped with two scenic trucks; has the Jenny-Miller platform and coupler and air-brake; is heated by steam; and is painted a royal blue and lettered in gold. It will run on any railroad in the country. Its makers, the Jackson and Sharpe Company of Wilmington, are preparing plans for a combined drawing-room and sleeping-car for Mrs. Kimball to be called the "Corinne Domain," to be ready in January or February. Mrs. Kimball's tour with Corinne through the South this season is remarkably successful, artistically and pecuniarily, and managers are asking for return dates. In Norfolk, Roanoke, Lynchburg, and other places the houses were sold out before the company arrived.

COL. CODY ON THE TRAIL.

Colonel W. F. Cody was a picturesque figure about metropolitan places of resort last week. He came over to arrange for his show in Chicago during the Fair, and to show some of his friends among the nobility of Europe how to hunt. The Colonel left New York for Chicago, and after a few days there will proceed to his ranch in Nebraska, where he will be joined by his English and Bavarian friends for an expedition in the Rocky Mountains. There will be nine noblemen and their retinues, and the hunting trip will consume six weeks.

CHINESE ACTORS.

Sam Moy, a Chinese merchant in Chicago, has received information from the Treasury Department that the 200 artists and actors for the Chinese theatre proposed as a World's Fair exhibition can be imported by having each of the 200 secure a proper government certificate. The theatre is to be located just outside the World's Fair grounds, and is to contain a bazaar and a Chinese restaurant.

LETTERS TO THE EDITOR.

MR. LACY MENTIONS DATES.

ALBANY, Oct. 22, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your last issue I note that Willie Bottle, who claims to manage Eunice Goodrich, rises in virtuous indignation to protest in being classed a pirate. I don't blame Willie, for it does sound nasty; of the two words, I prefer thief. I think Congress will see it in that light soon.

Willie writes that he is paying royalties *this* season. That's good news—if he is. But I don't want royalties from any one. I want my property let alone and not damaged by cheap barnstormers.

Willie's indignation reminds me of Cordray's, of Portland, "The Pirate King."

Last Summer we met in front of Spies' office. I took him to task about playing my Planter's Wife. He howled about "honorable man," "just bring your proof," etc. After he had exhausted himself I invited him to step around to the Coleman House and confront Mr. George Welty and others who saw my play done in his houses. The howling ceased and his exit was hasty.

But to return to Willie Bottle. He writes that his star is no pirate; that she has not played in my play for six years.

The Planter's Wife has been my copyrighted property *nine years*.

Willie is no pirate.

I would suggest to Willie Bottle to be more careful of his dates in future, or he will write himself down an ass.

Bravo, MIRROR! Let the good work go on.

Yours sincerely, HARRY LACY.

MR. GREENWALL AND THE NEW ORLEANS GRAND.

LA VARIETÉ ASSOCIATION,
NEW ORLEANS, Oct. 24, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of the 22d inst. you report Mr. Greenwall, lessee of the Grand Opera House in this city, as having stated that the advertisement in your columns of said theatre being offered for rent by its owners, La Variété Association, is all for effect; that "when the time comes for leasing he may have something to say about it, and that in addition to his lease he owns a controlling interest in the property," etc.

Another dramatic paper of the same date also reports Mr. Greenwall as saying "that his lease of the theatre does not expire till 1895; that his rent is paid in advance till 1893, and that he has an option on the renewal of his present lease at its expiration."

In view of the fact that the Grand Opera House is offered for rent, in good faith, by this Association, as already announced in your columns, these statements of Mr. Greenwall might have a misleading effect if not contradicted.

I therefore, request you to publish in reply that the only interest he has in the property in question, is three shares of the capital stock of the Association out of a hundred and twenty shares distributed among one hundred and five stockholders.

The Association has always required of him payment of one years' rent in advance in lieu of securities tendered by him, which were not acceptable. He is also in error in asserting that he has an option of renewal of his present lease, said lease expiring April 30, 1894—not 1895, as stated.

You may say further that the theatre will certainly be leased to the highest bidder in accordance with the terms stated in the advertisement. Yours truly,

G. R. FINLAY,
President La Variété Association.

THE USHER.

While the native dramatist demands and deserves all the encouragement that honestly can be given to him, it nevertheless remains a fact that our stage is broad enough and that our public is catholic enough to welcome and to support the best dramatic products of Europe. The manager that brings us anything new, original, and clever from abroad is a missionary, for every meritorious play—whenever it comes—strengthens the fabric of our stage.

✤

Certain prints, casting about for some fair-seeming pretence of criticism behind which to mask their malignity, constantly accuse A. M. Palmer of fostering foreign plays to the neglect of the home product, and falsely allege that he produced Alabama only as a makeshift. The fact that Mr. Palmer, as a matter of principle, does not advertise in, or recognize in any way, shape or manner, the existence of publications that degrade the profession, may have a good deal to do with these industrious misrepresentations.

✤

It is a matter of record that Mr. Palmer has produced as many plays of native authorship as has any other manager in this country. Bronson Howard, Edgar Fawcett, Albert Lancaster, Mrs. Verplanck, Augustus Thomas, and many other American playwrights won their first pronounced dramatic successes under his management. Mr. Palmer, moreover, has produced no more foreign plays than have other managers. Whenever good American plays were not forthcoming he has gone abroad like the rest.

✤

Of course, a manager commits no crime when he imports a play. He is the best judge of the exigencies of his own policy, and his policy is proved to be good when it is ratified by the American public, which is neither more nor less patriotic in matters of stage art than it is in any other form of art. If Mr. Palmer is censurable for producing foreign plays from time to time, then Daniel Frohman, Augustin Daly, Charles Frohman, Al. Hayman, R. M. Field, Abbott and Teal, T. Henry French, and every other large play-producer is equally censurable. All the managers named, and many more besides, have brought over numbers of French, English and German plays during the past half-dozen years. But is it likely that the malicious prints that snarl at Mr. Palmer's heels will be consistent—will transfer to the Messrs. Frohman *et al*, a share of these delicate attentions? Not much!

✤

Nobody seems to have discovered that The Masked Ball is an incorrect and misleading title. A masked ball may be possible; it is certainly not probable. What Mr. Fitch meant to name his adaptation was The Mask Ball.

✤

A manager who played a couple of disastrous weeks in Jersey towns recently says: "A cent isn't a cent to a Jerseyman—it's ten mills."

✤

Captain Riddell, the Kendals' secretary, sends me an interesting interview with Mrs. Kendal that appeared in the Dublin *Mail* the other day, in which the actress recapitulates the features of her American tours and says many pleasant things of our country and our people. "You will see," writes Captain Riddell, "that with Mrs. Kendal it is not a case of 'out of sight out of mind' now that she is so far from America. The recollection of very many happy days spent in that country and among very great friends dispel such an idea. Mr. and Mrs. Kendal send their warmest regards and remembrances." The popularity of these actors in Great Britain has not been impaired by their absence. They are playing to large receipts on their provincial tour.

✤

An article in the November *North American Review* on "Objections to Theatrical Life" ought to be read, marked, learned and inwardly digested by every young woman that thinks of adopting the stage, and by every full-fledged professional. Jennie A. Eustace, a clever actress and a brainy woman, is the author of this admirable article, and she handles her subject with perspicuity, courage and ability. I regret that I have not space to quote more than the closing paragraph. "The dramatic profession at large is unconventional," it says. "Let no sensitive dramatic novice wonder that the world decries her for having entered a calling in which are wantonly violated many of society's most rigid tenets. For society's tenets are the safeguards of human living. No man or woman can with safety ignore them. Those established rules of moral, civil, and religious observance which have governed the world throughout the centuries, are very good old rules, and have accomplished their objects fairly well. Members of other crafts, devotees of other arts, follow them with wholesome results. Until the stage can offer a superior code it should not offend nice perception and good judgment by arrogating the right to disregard them."

MR. GREENWALL MAY RETIRE.

Manager Henry Greenwall started yesterday for New Orleans. Prior to his departure, he was met by a representative of THE MIRROR who inquired as to his plans.

"I intend to leave to-day for New Orleans," replied Mr. Greenwall, "and expect to return to New York in four weeks. During my absence, W. B. Seeskind will attend to my interests in this city.

"As to the Grand Opera House at New Orleans, it was reported in some of the papers that I had stated that I owned a controlling interest in its affairs. This was an error. What I did say was that I owned as much stock in the concern as any one else; and, furthermore, when the time arrives I will decide whether I will be an applicant for the new lease or not.

"I think, on the whole, that I shall soon retire from the theatrical business, and turn over my interests to the young men who at present represent me at various places. After next year I shall probably visit Europe, where I may remain for a year or more. I consider that I am entitled to a prolonged vacation after thirty years in the theatrical field."

RAMSAY MORRIS' COMEDIANS.

Ramsay Morris' Comedy company has made a success for itself, and from many accounts received Joseph is a notably amusing play. Mr. Morris has endeavored from the start, in selecting his players, to give his company an atmosphere of social refinement, and in this he seems to have succeeded, for not only do reviewers speak of the striking ability of his comedians, but also of their delightful manners and perfect dress. Several members of the company, among them John Glendinning, George Giddens, Jameson Finney, Mrs. E. J. Phillips, Helen Stockwell, and Elsie de Wolfe appear to have scored distinct hits. Messrs. Giddens and Glendinning are particularly well spoken of. Miss de Wolfe, judging from impartial reviews, has leaped at a single bound into a high place as a comedienne. Her work is being lavishly commended. She has evidently struck her forte, and if half the good things said of her be true, she has a brilliant future.

ADONIS II.

Henry E. Dixey expects that his Adonis the Second will be ready for the Chicago engagement beginning on Nov. 28. The piece is in two acts. It opens in a Paris café, where a statue of Adonis, bought in America, rolls out of a box and returns to life. The second act shows a stage door and happenings thereabout; the rear of a New York apartment house, disclosing the back windows of four stories and the actions of the occupants, in which the shadowgraph will effectively figure; a gallery of statuary; a hotel corridor; and the recent Actors' Fund fair. Dixey will incidentally personate a book agent, a tailor-made girl, a hotel clerk and others, giving in all twenty different characterizations.

GOSSIP OF THE TOWN.

OVIDE MUSIN, the violinist, and his company arrived from Australia on Oct. 28. The organization was very successful, artistically and pecuniarily, in that country. The violinist will open his seventh annual American tour at Toledo, O., on Nov. 7. An extended season is booked.

MARIE GUERAND, late of the Jarbeau company, has been engaged to originate the soubrette role of Tabbs in the Moonlight Special, which will take the road on Nov. 14. In private life, Miss Guerand is Mrs. W. L. Ballauf, Jr.

THE dramatic members of New York Typographical Union, No. 6, known as the Newspaper Dramatic League, produced A Celebrated Case at Niblo's on Thursday afternoon in a creditable manner. The performance was given to raise money to endow four free hospital beds.

BILLY BIRCH has not been fortunate in recent years. His affairs have come to such a pass that his friends have prevailed upon him to accept a testimonial. The Bijou Theatre has been given for the occasion, and the date has been fixed for Sunday evening, Nov. 13. Many prominent players have volunteered.

NAT C. GOODWIN has engaged Lizzie Hudson-Collier as leading lady, in place of Mabel Amber.

AGNES HUNTINGTON, Wilson Barrett, George Grossmith, and Maud Jeffreys arrived on the *Teutonic* on Wednesday, after a very stormy passage.

MARGARET MATHER fainted on the stage at at San Francisco on Tuesday. She did not appear for several nights thereafter.

JOHN SHERMAN and Edward Benham have ended their engagements with The Two Old Cronies company.

CLAIRE CHILDS has resigned from the Hands Across the Sea company, and has returned to town.

LENA REECE has signed with O'Dowd's Neighbors.

FRANK DE VERNON has left The Shamrock company.

CONTRARY to the rule, there are more leading ladies at liberty at this time of year than for many seasons.

FRANKLIN GRAY, Columbus, O.: Alfred Hennequin's book, "The Art of Playwriting," sets forth and defines the terms used in connection with the various departments of the stage.

C. C. MILLER has left Grimes' Cellar Door.

CLARA KNOTT has joined The Gossoon company.

LADY BLARNEY, with Annie Ward Tiffany as the star, will begin its tour next week.

EDDIE READWAY, Charles Wayne, and Arthur Dunn have been engaged for the Babes in the Wood company.

FRANK DAVID, who has succeeded Frederick Solomon in Puritania has introduced a good deal of "business," is original and amusing.

EDWARD A. EAGLETON has left the Eloped with a Circus Girl company. Laura Lorraine is now playing the soubrette role.

B. J. MURPHY joined the White Slave company at Cleveland to play the part of Lacy. James Tighe had to leave the company on account of illness.

LILLIE WESTON, the vaudeville performer, has married Joseph Kelly, a hotel keeper at Atlantic City.

HALLEN MARTYN has joined the Robin Hood company. He sings the role of the Sheriff and has been well received.

H. B. BRADLEY, George Gittens, and Mrs. C. Blanchett will join the Mr. Potter of Texas company this week.

SIGNOR DE NOVELLIS, the musical director of the Francis Wilson company, was specially engaged to direct the orchestra of The Fencing Master during the first few weeks of the company's existence. De Novelis ended his connection with the company at Baltimore when Marie Tempest, on behalf of herself and her company, presented him with a silver punch bowl.

EMMA HAGGER, John Holland, and Charles M. Collins have been engaged for Mrs. Bernard-Beere's support.

SIGNOR CAMPOBELLO is organizing an opera company in Memphis to sing in that city and undertake a tour of Western places. His prima donna will be Mrs. S. T. Carnes, a leading society woman of Memphis, and wife of General Carnes, who is said to be in sympathy with the enterprise.

A NEW version of the Clemenceau Case will be produced at South Norwalk on election night.

RAMSAY MORRIS has bought a comedy by the author of The Sportsman, Charles Frohman's latest production. "It will not be seen this season, however," says Mr. Morris, "as Joseph will satisfy me and the people for many months to come."

LUCILLE MEREDITH, the prima donna, underwent a successful surgical operation at her home at Northampton, Mass., recently. She has had an offer to sing in the Gurney Opera company.

CARRIE S. DEANE has decided to spend the Winter in Boston, studying music.

MARIE BARTLETT, Blanche Barrington, and John H. Byrne have left Telephonia.

T. C. HAMILTON is engaging singers for the Louise Hamilton Opera company that will take to the road directly after election. Muggs' Landing will be the principal piece in the repertoire.

AN opera company is being organized to play over Harry Davis' Pennsylvania circuit. It will open at Harrisburg on Nov. 14. Pauline Hall is the prima donna; Edward Chapman the principal comedian, Thomas Christie the tenor, F. J. Binkhurst, baritone; John Buckland, second comedian, and Dot De Carton, contralto.

FRANK J. HARDIMAN, treasurer of the Edwin Arden Eagle's Nest company, has recovered from an accident sustained recently in Rochester. He was attended by the Actor's Fund physicians. Mr. Hardiman is at liberty for the rest of the season.

JENNIE JOYCE, who has returned from abroad, denies the report that she broke her engagement at the Alhambra, London, because she was displeased with her treatment there. She says she came home on account of illness in her family, and that she will fill engagements in December.

E. J. BUCKLEY has resigned from Mrs. Bernard-Beere's company. He is troubled with rheumatism.

A. L. UNDERWOOD writes: "I have heard Cyril Tyler, the youthful soprano. He is the most soulful singer I have ever heard.

THE MIRROR Quartette closed their season with the Ullie Akerstrom company on Oct. 29 in Minneapolis.

EDWARD P. SULLIVAN and T. C. Howard returned to this city last week to begin rehearsals with The Runaway Wife company, headed by Louise Aydelle. They will open in Paterson on Thursday and will play next week in Philadelphia.

JOHN T. KELLY and McFee of Dublin, his new comedy, had a royal reception in San Francisco. Newspapers and public pronounced McFee a roaring success.

LOUIS ALDRICH has gone to Boston to begin rehearsals of Surrender, in which he will play the principal part. Rose Eytinge will fill a prominent role.

OSCAR EAGLE, Byron Douglas, and Graham Henderson have left The White Squadron company, and Eugene B. Sanger, of that company, has made a hit in the juvenile role.

CHARLES E. BLANEY, author and manager of the successful piece, A Railroad Ticket, has been in New York during the past week negotiating for several theatres with a view to securing a six months' run of that attraction. If a deal is made, Mr. Blaney says, he will give this farce-comedy the most elaborate production possible, and with the best cast ever seen in such a vehicle.

THE engagement of Bessie Cleveland, late of the City Directory company, to Fritz Williams, the clever juvenile man of the Lyceum company, is the fitting culmination of a romance that has been watched apparently in its development by many friends of the young pair.

THE BLACK DETECTIVE company resumed its tour Oct. 28. George S. Robinson, J. H. Ryan, Steve Maley, and Fred. Grant have been added to the company for the three weeks in Brooklyn and this city.

CARRIE LEE has joined The Dark Secret company.

MARY BERRELL has joined the Captain Herne company.

CHARLES ROLFE will play Macduff in Janauschek's company.

FRANCIS NEILSON, the juvenile actor, is at work on a play.

FANNY DAVENPORT attended one of the concerts in Boston in which Cyril Tyler, the boy soprano, won great success, and was so charmed with the lad and his singing that she wrote him an enthusiastic letter of appreciation and sent him her photograph, asking for his picture in return.

PAUL A. MACDONALD has joined The Black Detective company.

THE leading part in support of J. H. Gilmour in Dartmoor was offered to Sheridan Block, but not being able to compete the negotiations satisfactorily he did not accept the engagement. Consequently Mr. Block, who is an admirable leading actor, is still in the market for this season.

VAL. DRESHER, musical director of The Railroad Ticket company, and Louise Wylie were married last Wednesday.

A MALICIOUS report was circulated last week that William Black, the manager, was insane and had been placed in Bloomingdale. The story, which had not the slightest foundation in fact, has annoyed Mr. Black considerably.

HERBER M. WELLS and Birdie Clawson, two well-known members of the Home Dramatic Club of Salt Lake City, were married on Oct. 14. Mr. Wells is also one of the directors of the Salt Lake Theatre, and cashier of the State Bank of Utah.

CASSIE FAWCETT, Lizzie Derious Daly, Lizzie Morgan, Clifford Leigh, and Charles E. Fisher are the latest engagements for The Dark Side of a Great City.

EMILY RIGL'S Edith Gray in The Planter's Wife is one of the most powerful and pathetic performances seen in New York for a long time. No less interesting and convincing is the Col. Graham of Harry Lacy in the same piece.

WALTER FESSLER has signed with Annie Ward Tiffany.

SOL SMITH RUSSELL is now touring in the South.

THE Devil's Mine company will open its season on November 19 at Bridgeton, N. J. In the cast will be Trixie Hamilton, Frederick Darcy, J. C. Randell, John Pendy, Henry Putman, Grace Desmond, Charles Marrell, James Mack, Tom Rogers and Harry Acker.

THE three weeks' season of John A. Stevens in the South was what is termed on the Rialto "a financial frost."

THE MIRROR VERSUS GERRY

[CONTINUED FROM PAGE 3.]

age of eighteen?" Has Mr. Gerry ever heard that singing specifically produces cerebral tumors?

Mr. Gerry says that Venie Clancy died aged twenty-two in California, and that she had been a dancer. No doubt he can find in his records hundreds of cases of even younger persons that have died without ever having danced.

Jennie Margaret Miller, says Mr. Gerry, died aged eight years after having been familiar with the stage from babyhood. And Mr. Gerry devotes much space to this case by quoting largely from a newspaper story written in a cheap spirit of sentiment and sensation of the event. There is absolutely no suggestion of proof that the child's death was due to a theatre atmosphere.

Daisy Adele Murdock died in 1886 aged eighteen, of lung disease, says Mr. Gerry, as he claims from a cold contracted on the stage. Yet she had been on the stage eight years! And almost countless persons of the same youth, who never set foot upon the stage, die annually from lung troubles contracted in all the walks of existence. As a fact, the people of the stage have stronger and hardier respiratory organs than those of any other life or calling.

The case of Elizabeth Neale Chocchi, who died of consumption aged twenty-one, also cited by Mr. Gerry, is quite as illegitimate for his purpose as that of Miss Murdock. Consumption is a germ disease, to which persons of all ages and in all walks of life are equally exposed.

Mr. Gerry would seem to destroy the case of Dottie Noble Winters, cited by him, as proof, when he admits that she was stated to have indirectly died "from acute rheumatism from which she had suffered after scarlatina." Did Mr. Gerry never hear of similarly fatal instances among children that never faced the footlights? He ought to consult the tables of vital statistics and receive enlightenment.

If Genevieve Rogers had died at forty, fifty or sixty instead of at thirty it is fair to presume that Mr. Gerry would trace the acute disease which removed her to the fact that she had been a child actress. When such a "case" as that of Genevieve Rogers is brought forward the scant material furnished by Mr. Gerry's archives can be appreciated.

Equally absurd and irrelevant is the reference to James Geary, who died of alcoholism at the age of twenty-six. From this "case" Mr. Gerry argues that vice and an early grave is the usual fate of boy dancers! As well reason that employment as an agent of Mr. Gerry's Society converts a young man into a blackmailer, or that perseverance in philanthropic work turns an estimable gentleman into a hopeless bigot. You can prove anything under the sun by the kind of reasoning pursued by Mr. Gerry in the Geary case.

If we mistake not, Lillian Grubb died of consumption. But whether it was that or mal-nutrition, as Mr. Gerry says, she had been a strong and vigorous adult actress for a number of years previously to her sad illness, which by no stretch of the imagination can be attributed to her childhood on the stage. We believe that her husband, David Hayman, can readily disprove Mr. Gerry's assertions. Apparently, he is ignorant even of the age at which she died—an important detail, surely.

Mr. Gerry's showing is weaker than we had expected. We believed that he would be able to produce at any rate a sufficient number of isolated cases, from his voluminous records of the past fifteen years, to give at least apparent grounds for his strange views and singular assertions. But he has disappointed expectation utterly. Even without a word of question from THE MIRROR we are confident that unprejudiced readers would decide that he has failed in every particular to establish his case.

Mr. Gerry's statement that the "song and dance business" has been practically checked during the past fifteen years by his Society is true only of New York. Elsewhere in these United States children have plied their calling on the stage unmolested and without any of the tragic results so widely pictured by Mr. Gerry.

Neither time nor space afford opportunity to give further specific answer to Mr. Gerry's communication in this issue. Next week we may have more to say about it, and we shall not—like Mr. Gerry—base our arguments upon old newspaper clippings and other material that does not furnish either reliable or competent testimony in a debate of this description.

In a few hours we have compiled from reliable sources a list of singers, dancers and actors who began their stage careers under the age of sixteen—the age prohibited by the law under which Mr. Gerry's Society has operated. It is only a partial list, but it contains one hundred-and-fifteen names. Had time permitted it could have been made ten times as long, but it will serve, nevertheless, to show that the history of the stage destroys Mr. Gerry's theories. We present our one hundred-and-fifteen authenticated cases in opposition to Mr. Gerry's ten shadowy "cases" without comment—the simple facts speak more eloquently than we could speak:

MARY ANDERSON began her stage career between her fifteenth and sixteenth year.

MARIETTA ALBONI made her debut at Bologne in the opera of Sappho at the age of fifteen.

LOUISE ARNOT began her stage life as a jig dancer when but a mere child.

EMMA ALBANI sang as a child under her father's direction.

LOUIS ALDRICH played Richard at the age of twelve, starred as a juvenile prodigy, and was afterward a member of the company of the Marsh children. He is now forty-nine.

AGNES BOOTH appeared as a singer and dancer at the age of fourteen in Sydney, New South Wales. She is aged forty-nine.

MRS. BANCROFT (Marie Wilton) became an actress in early childhood, in 1856.

BILLY BIRCH began as a minstrel at the age of thirteen under Ned Underhill.

HARRY BLOODGOOD first appeared at the age of fifteen in concerts.

THE BOONE CHILDREN (Isabella and Charlotte) played for years.

G. V. BROOKE played William Tell at Dublin at the age of fourteen. He perished at sea on the *London*.

DAN BRYANT first appeared as a dancer at twelve.

GEORGE SWAYNE BUCKLEY appeared at eleven as "The Infant Prodigy."

IONE BURKE appeared as an infant.

THOMAS BAKER, at the age of seven, became a student of the London Royal Academy of Music. He conducted until aged at Niblo's and Wallack's, in this city.

KATE BATEMAN first appeared at Louisville when three years old, and afterward traveled all through this country with her sister, as the Bateman Children.

FRANK C. BANGS played at the age of fifteen. He is now fifty-five.

FLORENCE BINDLEY showed stage aptitude at the age of two; made her debut as a drummer before she was four years old; was paid $75 a week by John Stetson when but a little over four years of age, and is to-day a successful star. She was born in Brooklyn in 1869.

LA PETITE CELESTE made her first appearance as a dancer when a child. She "was the smallest child to dance with such perfection ever seen on the stage," says Colonel Brown.

MADAME CELESTE appeared first as a dancer at thirteen.

GEORGE CHRISTY first appeared at the age of twelve.

MRS. FRED CONWAY appeared at the age of fifteen.

CHARLOTTE CUSHMAN prepared for a vocal career in childhood, and appeared at the age of fifteen.

COKINNE has appeared without intermission since early childhood.

LOTTA CRABTREE made her debut as a vocalist in California at the age of eight, and has played almost continually. She is now forty-five.

GEORGE C. CLARKE, now at Daly's, appeared at fourteen. He is fifty-two.

ELEANOR CAREY played the child in The Cricket on the Hearth, in Auckland, New Zealand, at the age of ten.

ANNIE CLARKE was Duke of York in Richard III. at the Boston Museum when but seven years of age, Mr. Couldock being the Gloster.

ROSE COGHLAN made her way to the footlights at the age of sixteen.

MADEMOISELLE CLAIRON, the famous French actress, went on the stage at the age of thirteen, and lived to eighty years.

MRS. BEN DE BAR (Henrietta Valles) made her debut as a danseuse at eleven. She is now sixty-four, and an inmate of the Forrest Home.

JULIA DEAN appeared at the age of fifteen.

DE LA GRANGE appeared in grand opera at sixteen. She is now sixty-seven, and a teacher of singing in Paris.

SUSAN DENNIN made her debut with her sister Kate as a dancer at the National Theatre, Philadelphia, at an early age.

MRS. JOHN DREW first appeared in England at the age of seven, and in America at nine. She is now seventy-four.

FANNY DAVENPORT appeared first as a child. She was in burlesque at New York at the age of twelve. She is now forty-two.

MARY DUFF, long a noted actress in this country, was a dancer in Dublin when but a child, and made her debut as an actress in Boston at sixteen.

WILLIE EDOUIN has been on the stage since he was four years old.

FANNY ELSLER appeared at the age of ten.

MRS. JOHN ELSLER, mother of Effie, appeared as a child.

MRS. GEORGE FARREN appeared as a child.

KATE FISHER appeared as a danseuse at twelve.

EDWIN FORREST made his debut as Young Norval, at the age of fourteen, in Philadelphia, after amateur experience. He died at sixty-six.

GEORGE L. FOX appeared at the age of five.

MARIE GEISTINGER, the daughter of professionals, was on the stage from her earliest recollections.

ETELKA GERSTER entered the Vienna Conservatory at the age of fifteen.

MARY GANNON appeared at the age of three.

EFFIE GERMON was on the stage when three years old. She is now forty-seven.

AMELIA GLOVER danced in a children's ballet during one of Mapleson's Italian opera performances when she was but nine years of age, and has danced almost continuously since.

MRS. JOHN HOEY (Mary Shaw) appeared in concert with her sisters at the age of nine.

FANNY HERRING began her stage career at the age of ten. Now, at the age of sixty, she is playing The Girl Detective. What woman of this age in Mr. Gerry's circle of society could do it?

CORNELIA HOWARD, the original Eva in Uncle Tom's Cabin, at the age of four, is now forty-four.

HENRY IRVING first played at fifteen. He is now fifty-four.

MADAME JANAUSCHEK went upon the stage at the age of sixteen.

CORNELIA JEFFERSON appeared when fourteen.

MRS. W. G. JONES appeared at the age of seven in England. She is now sixty-four.

JOSEPH JEFFERSON appeared at the age of three. When four years old he sang and danced "Jim Crow" with Daddy Rice.

EDMUND KEAN was trained for the stage when a child, at Drury Lane. At fourteen he became an acrobat.

LAURA KEENE appeared in England as a child.

JAMES SHERIDAN KNOWLES appeared at twelve and died at seventy-eight.

MRS. W. H. KENDAL appeared at the age of four, and acted through her entire childhood. She was educated for the stage in infancy. She is now forty-four.

LILLI LEHMANN KALISCH made her first appearance as a singer in Prague when very young.

H. J. LOVEDAY, stage manager of Henry Irving, has been connected with the theatre since he was eleven years old.

CARLOTTA LECLERCQ sang and danced in pantomimes all through her childhood.

MRS. LANDER (Jean Davenport) made her debut in New York at eight, playing Richard with great effect. She is now sixty-two.

ELIZA LOGAN appeared as Young Norval at eleven.

OLIVE LOGAN appeared at thirteen.

MINNIE MADDERN made her debut at the age of two years, and sang and danced at the age of three, one year before playing a speaking part.

MARY MESTAYER (Mrs. Charles Mestayer) made her appearance as a child.

CLARA MORRIS first appeared at the age of fifteen in the ballet of the Academy of Music, Cleveland. She is now forty-two.

MADAME MALIBRAN made her debut at twelve in The Barber of Seville. She died from a fall from a horse.

MAGGIE MITCHELL was put on the stage as soon as she could walk. She is now sixty.

MINNIE PALMER was taken to Vienna to study music by her parents at the age of eight, and made her first appearance at Baltimore at the age of eleven.

CLARA FISHER-MARDER appeared at the age of six at the Drury Lane, London, in 1811.

ADELAIDE NEILSON played Julia in The Hunchback at fifteen.

ADELINA PATTI first appeared at the age of nine, and made an English tour with Strakosch and Ole Bull, singing all the great pieces. Now, aged forty-nine, she is still active.

ADELAIDE PHILLIPS appeared at ten as a danseuse, and afterward became famous in opera.

MARIA PICCOLOMINI made her debut as Lucretia Borgia at sixteen.

HARRY PLACIDE appeared at fifteen.

CHARLES POPE made his first appearance at fifteen. He is now sixty.

KATIE PUTNAM was first seen on the stage at the age of four. She is now forty.

TONY PASTOR sang comic songs in concert at the age of six, and at eleven was at Barnum's Museum. He is now fifty-seven.

ANNIE PIXLEY sang and danced as a child in the California mining camps.

RACHEL appeared at sixteen, after a course in the Conservatoire.

STUART ROBSON appeared at fifteen. He is now fifty-six.

ROLAND REED began as a child. He is now forty.

AGNES ROBERTSON sang in concerts at the age of eleven, and acted at thirteen. She is now fifty-nine.

ADELAIDE RISTORI first played before she was three years old. At fourteen she was developed so that she was put into women's parts. She has acted continuously, and is now sixty-six.

SAM RYAN appeared at fourteen. He is now fifty-eight.

SARAH STEDDONS first appeared at the age of eight, and died aged seventy-six.

RITA SANGALI appeared at La Scala as a danseuse at fifteen.

MRS. SCOTT-SIDDONS appeared at eleven in French plays. She is now forty-eight.

GEORGE DEAN PADDING appeared as a musician at the age of six.

J. H. STODDART appeared as a child with his actor-father. He is now sixty-five.

LOUISE SYLVESTER appeared as a ballet-dancer at thirteen. She is now forty-one.

CHARLOTTE THOMPSON first appeared at thirteen. She is now forty.

LYDIA THOMPSON made a hit by her dancing in pantomime at the age of thirteen. She is now fifty-six.

EDWIN F. THORNE played at fourteen. He is now forty-seven.

ELLEN TERRY made her debut at the Princess', London, at the age of eight. She is still playing youthful parts at the age of forty-four.

MARY TAYLOR sang in concerts at the age of ten, and was a favorite juvenile at the National Theatre in this city before her teens.

ROSINA VOKES appeared as a child.

JESSIE VOKES appeared at four, and sang and danced continuously. All the Children Victoria (at two years) as a singer, and Pawdon, Fred (9?), Rosina, and Jessie.

DELICITA VESTVALI appeared at fourteen in grand opera, and sang at the Academy when sixteen.

MRS. CHARLES WALCOT (of the Lyceum company) appeared at fifteen, and is now forty-five.

AGNES WALLACE VILLA, with her sister Jenny, appeared at the age of four, and their infant sisters, Minnie and Marie, appeared in 1868 in the ballet of Humpty Dumpty.

JAMES W. WALLACK appeared at Drury Lane at twelve. He died aged seventy-two. J. W. WALLACK, Jr., appeared as a child.

HARRY WATKINS appeared at fourteen, and is now sixty-seven.

ROSE WATKINS (Rosina Shaw) sang at twelve. She is now over sixty.

HELEN WESTERN appeared on the stage at the age of five.

LUCILLE WESTERN appeared as a dancer and actress at six.

BARNEY WILLIAMS was on the stage at the age of twelve.

MRS. BARNEY WILLIAMS became a ballet dancer at fifteen. She is now sixty-four.

SOPHIE WORRELL, at the age of ten, appeared with her sisters Irene (aged nine) and Jennie (aged eight) in California. They were thus early vocalists and dancers. Sophie is now forty-four.

KATE REIGNOLDS WINSLOW appeared on the stage at fourteen.

MARIE ZOE appeared as a dancer at the age of fourteen.

LITTLE TUESDAY.

One of the most artistic—because one of the most truthful—of THE MIRROR'S series of first-page wood-engraved portraits appears this week. It is a picture of perhaps the most remarkable child known to the stage in these times—Little Tuesday, the niece of Joseph Arthur.

The opposition of Elbridge T. Gerry has of late been effectual in preventing the public appearance of this gifted child in New York city, but throughout the country, where she has this season appeared in The Still Alarm, Little Tuesday has won all hearts. The cities of the East have been delighted by her marvelous and happy versatility, and in the West the early success of Lotta has been paralleled by her. In Butte City, Montana, miners in her audiences made the stage sparkle with golden nuggets thrown at her feet; and she transforms every stage upon which she appears into a flower garden.

Little Tuesday was born at Long Branch, in the house of her uncle, Mr. Arthur, where her parents were summering, about six years ago. Mr. Arthur quite happily thought to call her by the name of the day upon which she was born. Even in generally incapable infancy she showed remarkable imitative aptitude. Her uncle opposed her going on the stage at first, but finally compromised by permitting her to appear in the parlors of the Whitneys, the Astors, the Hewitts, the Vanderbilts, and other well-known society leaders, with all of whom she immediately became an astonishing favorite. Little Tuesday's "love letters from the 400," in fact, would compliment the most accomplished adult genius. They have all been entranced by her performances, which are the more delightful because the little performer seems unconscious of her powers. Most child prodigies qualify their best efforts by the little affectations descriptive of those petted. Little Tuesday very frequently shows an almost mature breadth of expression, and never mars her entertainment by purely childish means. This undoubtedly is direct proof of her genius and birth to artistic lines.

It will not be surprising if Little Tuesday shall fully fill the place of a Lotta or a Maggie Mitchell in future years.

FANNY WARD'S PORTRAIT.

"Some one said to me the other day: 'Why, what are you doing in New York? I thought you were on the road with the Night Owls company!'" said Fanny Ward to a MIRROR reporter. "The next day I get a letter from a friend saying 'I am surprised to see you billed with the Night Owls.'

"Now," continued the pretty little actress, "I am not and I have never been with that company. It is not the kind of company I would care to be associated with. I have found out, however, what has given rise to the false impression: The Night Owls have been and probably are now using a life-sized lithograph in colors of me as Cupid in advertising their show. The lithograph is taken from a photograph by Falk. I got possession of one of the lithographs and showed it to Howe and Hummel. They said that as the photograph was not copyrighted they could not prevent the further use of my portrait in connection with the Night Owls.

"Many of my friends throughout the country may see that lithograph and may take it for granted that I am appearing where the lithograph would indicate. The billing of me in that way is false and misleading, and it cannot but injure my artistic reputation. I have been under the management of such men as Daniel and Charles Frohman, Augustus Pitou, and David Henderson, and it is particularly unpleasant to be hawked around with a variety organization."

CLEVELAND'S THEATRE FIRE.

The Euclid Avenue Opera House, at Cleveland, one of the finest theatres in the West, was burned on Saturday morning. Fire broke out in the cupola of the structure—supposably from crossed electric light wires—and, although every engine in the city was called to the scene at the first alarm, and twenty or more poured streams upon the fire, the theatre was a ruin in half an hour. The Hanlon Superba company, which was playing the week, lost all scenery and costumes, to the value of $25,000, uninsured. The plans of this attraction for the rest of the season are therefore deranged. The company was paid off and sent home to await the reopening, which will be accomplished when the piece is properly reconstructed, which will be on Dec. 19.

"COMMISSION" CRITICS.

MANAGER MCLELLAN'S INTERVIEW DRAWS FORTH PERTINENT OPINIONS FROM MME. MODJESKA AND FRANCIS WILSON.

The remarks of Manager McLellan, of the Pauline Hall Opera company, in his MIRROR interview last week on the subject of dramatic critics and paragraphers in this city, excited considerable discussion, favorable and otherwise.

From Madame Modjeska we have received the following letter, briefly setting forth her views on the same subject—views, by the way, that coincide for the most part with those expressed by THE MIRROR editorially in the last issue:

NEW YORK, Oct. 29, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Your issue of this date contains an interview with Mr. McLellan, in which there is a favorable reference to me. I feel called upon to declare that I cannot agree with all of Mr. McLellan's statements.

I consider several of the New York critics as equal to any in this country or in Europe. The refinement and the poetical language of William Winter; the great knowledge and judicious discernment of Dithmar; the high standard and severe impartiality of Towse; the earnestness of Fyles and Fleming, not to speak of many others, can atone for the ignorance and the favoritism—be it numerical or simply convivial—of paragraphers and penny-a-liners, whose opinions have not any weight in the mind of an intelligent reader.

In regard to the favorable criticisms in the New York papers of Miss Million, which Mr. McLellan pronounces a failure, I should like to say that I consider it a duty on the part of art-loving critics to do all in their power to support such an institution of such weight and merit as is Daly's Theatre.

As to my being killed, I confess that I did not feel the deathblow. I am conscious of being very much alive both physically and financially.

It may be possible that plays of the Parlor Match or of the "Amazon march" type make more money than performances of a more serious character; but this is only natural, as there are many more people able to understand a broad farce than Shakespeare. Witness Mr. Alan Dale. (The blame of certain writers is more complimentar than their praise.)

However, I am very much obliged to Mr. McLellan for his good opinion of my merits, and I can return sincerely his compliment by stating that I have heard from competent judges that Puritania is a genuinely artistic performance, which I hope to see before leaving New York.

Yours truly, HELENA MODJESKA.

In directing attention to the quality of the public that responds to appeals to intelligent playgoers and in acknowledging that there is a much larger class to whom entertainments of light character successfully address themselves, our distinguished correspondents represents the condition of affairs most accurately. And what is true of plays is equally true of books. "The Duchess" is read more widely than Balzac in this country.

Francis Wilson holds very decided opinions concerning "commission" critics. It seems that during his engagements in this city, Mr. Wilson, whose manager did not see fit to grease their itching palms, was singled out by them as an object of abuse.

Mr. Wilson expressed himself calmly but emphatically in this connection to a MIRROR reporter yesterday.

"Accurate news, cleverly and intelligently presented, together with perfect fairness are two qualities most essential to a newspaper worthily and sincerely conducted," said he.

"The system of making the critic's earnings dependent on the amount of theatrical advertising he influences opens the door to abuses as degrading and demoralizing to journalism as they are injurious and malicious in their effect upon the theatrical profession.

"Mr. McLellan's statements about New York critics in general appear to be very sweeping, and I certainly do not share his views. In my own experience I have found the papers here very considerate, except in the single instance of one of those that employ 'commission' dramatic writers, and no better instance of the abuses to which journalism under such a system may be pointed to.

"I agree with THE MIRROR when it expresses the doubt that such paragraphs or paragraphers can exert any marked influence on our business or our reputations. Yet this form of persistent misrepresentation through the publication of false statements, which if not always maliciously conceived by the 'commission' writer himself are eagerly published without the slightest effort to secure a confirmation or a denial, is not the less unfair and pernicious on this account, and I hope sincerely that THE MIRROR may be able to accomplish much good by calling attention to the papers that seek to thrive on these coercive measures."

In this connection it may be pertinent to suggest that managers have the remedy in their own hands. They are not compelled to advertise in papers that resort to unworthy methods in the desire to secure an amount of patronage to which they cannot lay claim on legitimate grounds. The withdrawal of advertising would destroy the "commission" system in short order.

A leading member of the Digby Bell Opera company writes thus:

BOSTON, Oct. 27, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Apropos of Mr. McLellan's remarks about New York critics, I was standing in front of the Globe Theatre to-day and was introduced to a prominent Boston newspaper man who said that all newspaper men in Boston were buyable. They were in the business for money, he said, and added: "We have to say things we don't like to, often, as we get our orders from the box-office."

He remarked that the West End Railway Syndicate about the same as owned the papers, as it put hundreds of thousands of dollars in their coffers every year, and therefore the newspapers say nothing about the blockades on the streets.

So I think all are about the same, and that New York city is no worse than others—perhaps not as bad. Yours sincerely, JAMES ALDRICH LIBBEY.

Mr. Libbey has been misinformed. THE MIRROR has reason to know that the majority of Boston critics are honest and able men and, the majority of Boston newspapers are journals of high character.

In less than two weeks Marie Hillyer, of Rosina Vokes' company, has played seven roles. This is capital training. Miss Hillyer, who is an English girl of fine figure and face, has received many flattering and encouraging criticisms from the press recently, and she has the approval of Cecil Clay and Rosina Vokes.

WILSON BARRETT'S PLANS.

Wilson Barrett arrived on the *Teutonic* last Wednesday, accompanied by his leading lady, Maud Jeffries, a Southern girl. His season will begin in Philadelphia on Nov. 7, and he will probably open in Claudian, presenting his new play, Pharaoh, the following week. His repertoire during his tour will comprise Claudian, Pharaoh, Hamlet, Othello, Ben-my-Chree, The Miser, Chatterton, The Acrobat, Our Pleasant Sins, and The Bondman. Mr. Barrett brings over one hundred tons of scenery and properties. His company sailed on the *City of Berlin*, and includes Anne Ducre and Franklin McClay, two American players.

Concerning Pharaoh, Mr. Barrett's secretary, Arthur B. Chamberlain, talked at considerable length to a MIRROR reporter.

"Mr. Barrett is the sole author of the story," said Mr. Chamberlain. "To him is due also the praise and any of the blame. It will be his *pièce-de-résistance*. It will be staged as a spectacular. The scenery has been painted from Mr. Barrett's own designs by such eminent artists as Walter Hann, E. T. Ryan, and Bruce Smith. The music is by Edward Loues, and the costumes, for which the highest archæological authorities have been consulted, have been executed by Madame Bernstein.

"Pharaoh has been acted in the English provinces and it has been called a distinguished success. The action takes place in or near the most interesting spot in Egypt—the ancient city of Thebes. The magnificent further Orient and the sandy stretches of the upper Nile form the background. Mr. Barrett appears as Arni, a conspirator, and he has many opportunities to display his abilities as a romantic and a tragic actor.

After playing engagements in Philadelphia, Pittsburg and Washington, Mr. Barrett will appear at the Broadway Theatre, this city.

ABBEY'S SPECTACLE.

Imre Kiralfy is in New York, and will soon go to Chicago to arrange details for the big spectacle he is to produce in that city for Abbey, Schoeffel and Gran. The show is expected to run through the term of the World's Fair. It will be on the same lines as Excelsior, and will have speaking, singing, and pantomimic parts. The subject is allegorical. It is said that $100,000 will be expended upon the production. Cerali, who has danced for years in Venice, will be the première assoluta. Mr. Kiralfy says she is the highest-salaried dancer in the world. The Schaeffer Family of acrobats will appear in the spectacle, and 1,000 persons will find employment in the enterprise.

IN THE FRONT RANK.

Nashville, Tenn., Banner, Oct. 28.

THE NEW YORK DRAMATIC MIRROR continues in the front rank of the metropolitan theatrical papers. It publishes all the news relating to the profession, and serves it in a bright and readable style.

MATTERS OF FACT.

Kate Singleton, having recovered from the railroad accident she met with last October, is now open for an engagement.

Katherine C. Herne may be addressed 79 Convent Avenue, this city.

A. Albert, manager of the Alexandria Opera House, Alexandria, La., informs THE MIRROR that he will open his house on Nov. 9. He has some open time.

After June 1, 1893, the Grand Opera House, at Twenty-third Street and Eighth Avenue, will be under the management of Edmund C. Stanton. After that date all business communications relating to that theatre should be addressed to him.

Dr Charles Richardson, manager of Wood's Opera House, Fayetteville, Ark., informs THE MIRROR that he is playing one attraction a week to good business. He has some desirable open time.

Frank Hennig, who plays leading roles in Thomas W. Keene's company, has been with that tragedian eleven seasons. His repertoire includes Iago, Richmond, Nemours, the Ghost in Hamlet, etc.

Lotta Gilman, prima donna soprano, is at liberty. She may be addressed at 6 Washington Place, Chicago.

James A. Herne is in Baltimore superintending the production of William H. Powers' new Irish drama, Glendalough. It will be acted for the first time at Ford's Theatre on Nov. 7. Mr. Herne's New York address is 79 Convent Avenue.

Celie Ellis has made a marked success as Mrs. Horton in Dr. Bill. She has the most flattering criticisms from the leading papers. She will be at liberty after Nov. 14. She may be addressed at 222 West Twenty-third street, this city.

On account of the closing of The New Wing company, Alf. C. Wheelan is at liberty. He may be addressed in care of THE MIRROR.

Through An Out-of-Town theatre advertisement in THE MIRROR, Manager A. G. Sweeney, of the New Temple Theatre, Owensboro, Ky., booked his opening week, and played four out of six nights to S. R. O. Managers can obtain good dates at this house if they write at once.

In another column of THE MIRROR, John Stetson publishes a card warning managers that the rights and title of Zola's Thérèse are his exclusive property, and that anyone infringing on them will be prosecuted.

A first-class attraction is wanted at Fremont, Ohio, for a benefit to be given by the local Lodge of Elks. For particulars, address J. Youngman, Secretary.

On Nov. 14 there are State fair dates at Columbia, S. C. There will be a change of bill nightly. Time may be secured by wiring Manager Eugene Cramer.

M. A. Zavistowski arranges dances, marches, tableaux, etc. His terms are moderate for ballet classes. Address Knickerbocker Conservatory, 44 West Fourteenth Street, for circulars.

LETTER TO THE EDITOR.

MR. HANLEY GIVES SOME FIGURES.

GRAND OPERA HOUSE,
CHICAGO, Oct. 26, 1892.

To the Editor of the Dramatic Mirror:

SIR—I wish to call your attention to an item printed in your issue of Oct 22, which makes an assertion that is absolutely false, and calculated to injure both Mr. Mansfield and myself. The item read as follows: "MANSFIELD.—Richard Mansfield's production of The Scarlet Letter in Chicago last week was an artistic, but not a pecuniary success."

As a matter of fact, Mr. Mansfield's production of The Scarlet Letter was not only received with high praise by all the leading critics of Chicago, but the receipts during the week, including only six nights and one matinee, were $8,749, an average of $1,250 for each performance. If this does not indicate a pecuniary success, I should like to know what would constitute a failure. The receipts of the two closing performances of The Scarlet Letter week were as follows: Saturday matinee, $1,391 75; Saturday night, $1,849.75, a total of $3,-083.50 on the day. These figures afford the best possible proof that public interest in The Scarlet Letter was sustained to the very end of the engagement.

On his second week, Mr. Mansfield's receipts were $10,886 for seven performances, an average of $1,515 for each performance. The Saturday matinee was $1,833, and the Saturday night $2,096, a total of $3,749 on the day. These figures are absolutely authentic, and susceptible of proof.

In view of these facts, the only interpretation to be placed on the paragraph mentioned above is that you were maliciously deceived by some person whose motive was obviously to injure Mr. Mansfield's business, and who did not scruple to deliberately falsify the plain facts of the case. In justice to Mr. Mansfield, I trust you will give this statement due prominence in the columns of THE MIRROR.

Very truly yours, HARRY L. HANLEY.

DYEING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dyeing and Cleansing Co.* Principal office, 23 E 15th St., bet. 5th Ave. and Broadway. Est. 1860.*,*

NEW YORK THEATRES.

UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers
THE LILIPUTIANS
in
CANDY.
Appearance of the youngest midget, Mr. A. ZINK, in his burlesque of Lottie Collins' TA-RA-RA-BOOM-DE-AY.
Matinees Wednesday and Saturday.

CASINO
Broadway and 39th Street
Evenings at 8:15. Matinee Saturday at 2.
LAST WEEK OF
VAUDEVILLE AND BALLET
Final Performance Next Saturday Night.
Admission, 50c.; Reserved Seats, $1.00 and $1.50.
Nov. 14—First Time Here
THE FENCING MASTER

BROADWAY THEATRE
Broadway and 41st Street.
Mr. T. H. FRENCH, - - Manager
Three Last Weeks of
DE WOLF HOPPER
And His Merry Company in
THE LADY OR THE TIGER.
Music by JULIUS J. LYONS.
Evenings at 8. Matinee Saturday at 2.

NIBLO'S
CURRENT CASH
I respectfully beg to notify the patrons of Niblo's that this attraction has been eminently satisfactory to the public and myself, having crowded this great theatre at every performance. It will remain during this week. The company, scenery, and effects are absolutely perfect, and altogether entitled to your attention. To-morrow night the French Novelty Dancers will also appear. On the 7th inst. I am delighted to present Dr. Carver in The Scout. Very respectfully,
ALEX'R COMSTOCK,
Sole Lessee and Manager.
25c., 50c., 75c., $1.00.
Mat. Wed. and Sat.

STAR THEATRE
Broadway and 13th Street.
THEODORE MOSS, - Proprietor and Manager
ROSE and CHARLES COGHLAN
in SARDOU'S
DIPLOMACY
Evenings at 8.15. Matinee Saturday at 2.
Special Matinee Election Day.

KOSTER & BIAL'S
Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday, and Saturday.
MARIE VANONI,
Comedienne.
AMANN,
Europe's Greatest Mimic.
KATHERINE B. HOWE.
MONS. AND MME. BERAT,
Duettists from the Casino, Paris.
FRED. SOLOMON in BLUEBEARD.

HARRIGAN'S THEATRE
M. W. HANLEY, - - Manager
Unanimous success of Mr. EDWARD HARRIGAN'S Great Local Play,
SQUATTER SOVEREIGNTY
Songs and incidental music to the play
By Mr. DAVE BRAHAM.
Wednesday—Matinee—Saturday.

H. R. JACOBS' THEATRE
Corner 31st Street and Third Avenue.
Matinees:
MONDAY, THURSDAY and SATURDAY
The Great Scenic Production.
THE STRUGGLE OF LIFE.
Next Week—The Two Sisters.

FITZGERALD MURPHY
DRAMATIC AUTHOR.
The Irish Statesman (Carroll Johnson). Old Jug (Hattie Harvey). Do Unto Others (Henry Bergman).
WITH CARROLL JOHNSON. Address MIRROR.

NEW YORK THEATRES.

PALMER'S THEATRE
Broadway and 29th Street.
A. M. PALMER, - - Sole Manager
Last two weeks of
THE MASKED BALL.
Best comedy success of years.
JOHN DREW
Evenings at 8:15. Saturday Matinee at 2.

LYCEUM THEATRE
Fourth Avenue and 23d Street.
DANIEL FROHMAN, - - Manager
THREE MATINEES WEEKLY.
On Tuesdays, Thursdays, and Saturdays.
EVENINGS 8:15.
E. H. SOTHERN
CAPT. LETTARBLAIR
, On Tuesday afternoon Lettarblair will be preceded by a new sketch entitled, The Disreputable Mr. Reagan, with Mr. Sothern, written by Richard Harding Davis.

GRAND OPERA HOUSE
Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday—Matinee—Saturday.
A DARK SECRET
Little Bonnie Thornton and the Great Henley Regatta Scene.
Next Week—James J. Corbett.

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
TONY PASTOR HOME WITH HIS OWN CO.
Bessie Bonehill, Maggie Cline, Seeley and West, The Dalys, Birdie Brightling, Ward and Vokes, Glenroy Brothers, Brothers Detroit, The Nawns, George E. Austin.

PROCTOR'S THEATRE
West Twenty-third Street.
SPECIAL ENGAGEMENT.
A FAIR REBEL
One Week Only.
Nov. 7—Hopkins' Trans-Oceanics, Headed by TREWEY.

IMPERIAL MUSIC HALL
Broadway and 29th Street
GEORGE J. KRAUS, - Sole Lessee and Manager
JOHN M. McDONOUGH, - Business Manager
Evenings at 8 P. M. Matinees Mondays, Thursdays and Saturdays.
VAUDEVILLE AND BURLESQUE.
Only Novelties of the Highest Order.
Admission, 50 cents; reserved seats, $1.

BROOKLYN THEATRES.

AMPHION THEATRE
Bedford Avenue, near Broadway.
EDWIN KNOWLES, - Sole Proprietor and Manager
MATINEES, WEDNESDAY AND SATURDAY.
The Renowned American Actor,
LEWIS MORRISON
IN
FAUST AND RICHELIEU

GRAND OPERA HOUSE
Matinees Every Day. Children Half-Price Any Performance.
PROF. GEO. BARTHOLOMEW
and His Original Famous and Unequaled
EQUINE PARADOX EDUCATED HORSES.
24—Do Everything But Talk—24
Nov. 7—THE SOUDAN.
Matinee Election Day.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & CO., - - Proprietors
Two Weeks, Commencing Monday, Oct. 31.
MATINEES, WEDNESDAY AND SATURDAY.
LYCEUM THEATRE COMPANY
Mon., Tues. and Wed. Nights, and Wed. Matinee,
THE CHARITY BALL.
Thurs., Fri. and Sat. Nights, and Sat. Matinee,
THE WIFE.
Next Week—Lady Bountiful and Squire Kate.
Extra Matinee Election Day.

COL. SINN'S NEW PARK THEATRE
COL. WILLIAM E. SINN, } Managers
MR. WALTER L. SINN, }
The Leading Elite Theatre of Brooklyn.
This week—Matinees, Wednesday and Saturday.
MR. HENRY E. DIXEY
and His Famous Opera Co., Presenting Monday, Tuesday, Wednesday Nights and Matinee, THE MASCOT. Thursday, Friday, Saturday Nights and Matinee, PATIENCE.
Next Week—Nell Burgess in The County Fair.

BEDFORD AVENUE THEATRE
Corner South 6th Street and Broadway
LAURENT HOWARD, - - Manager
Matinees Wednesday and Saturday.
U. S. GRANT.
Great Military Play.
Next Week—EIGHT BELLS.

LEE AVENUE ACADEMY
A. V. PEARSON, - Lessee and Manager
Matinees Thursday and Saturday.
Monday to Thursday Matinee—THE GOSSOON.
Thursday to Saturday—JAMES J. CORBETT.

MONS. A. ZAVISTOWSKI
Ballets and dances arranged. Marches, Tableaux, etc. Children's carnivals arranged. Ballet class terms moderate. Circulars. Knickerbocker Conservatory, 44 West 14th St.

NOTICE.

Owing to the destruction by fire at Cleveland of all the scenery, mechanical effects, costumes, etc., of the

HANLONS' SUPERBA CO.

The tour cannot be resumed until December 9, on and after which date all engagements will be filled.

Everything will be new and grander and greater than ever before.

Business communications to
EDWIN WARNER,
Business Manager,
Forest Hills, Boston.

celie ellis . . . . . .
the hit . . . . . .
in "dr. bill." . . . . .

"The decided hit of the evening was made by Celie Ellis as Mrs. Horton."—New Haven Journal, Oct. 12.

"Celie Ellis Scored a marked success as Mrs. Horton. In addition to her excellent acting, Miss Ellis sings well, and assists very materially in the success of the production."—Phila. Bulletin, Oct. 25.

at liberty, nov. 14 . . .
address, always, ...
222 w. 23, n. y. . . . .

JAS. A. HERNE
Playwright and Stage Director.
Permanent address, 79 Convent Ave., New York.

KATHERINE C. HERNE
79 Convent Ave., New York.

TO ALL MANAGERS.

It has come to my knowledge that certain unauthorized parties are offering to produce a play entitled,

"Zola's Therese."

This is to warn all managers that all rights to said play and the title thereof are in my exclusive control, and I shall prosecute any one attempting an infringement thereof.

JOHN STETSON.
Globe Theatre, Boston, Mass., Oct. 27.

WEEK OF NOV. 14.
STATE FAIR DATES OPEN.
COLUMBIA, SOUTH CAROLINA.
Change of bill nightly.
Telegraph terms at once to
Mgr. EUGENE CRAMER.

A FOUR-ACT ENGLISH RUSTIC COMEDY-DRAMA.
A play that will, with a fair interpretation, MAKE MONEY.
RAWDON BLAKE,
MIRROR office.

DOROTHY DENE'S VISIT.

Announcements of the arrival in this country of Dorothy Dene appeared a few days ago in the daily papers. Miss Dene had been in New York about three weeks when these notices were printed. She came unheralded and for the simple purpose of making an American visit.

Americans interested in foreign theatrical events have known of Miss Dene for several years, especially since her performance in England of Pauline in Called Back. Miss Dene's success in this part, which was played continuously for eight months in the English provinces was notable and gave her a popularity that helped to render her second engagement in a piece entitled In His Power much more than ordinarily successful.

Miss Dene has been on the stage about six years. She was a student for two years with Mrs. Isabel Dallas Glyn in a school of dramatic art in London. While thus occupied, she made numerous appearances in Shakespearean plays, and in many old and new comedies. Her taste has always inclined her strongly toward tragic and emotional roles, but she has been signally successful in comedy, and made her first professional appearance in the part of Maria in The School for Scandal, at a matinee at the Olympic Theatre. Many offers of professional engagements resulted from this appearance.

Agamemnon was produced, not as a theatrical venture, but as an expression of the Athenian enthusiasm which had possession of both English and American society some four or five years ago. Miss Dene played Cassandra twice, on each case before an audience notable both for numbers and intelligence. Her work on each occasion won ardent and discriminating applause.

Later Miss Dene created the leading part in the comedy called Jack, Eben Plympton playing with her. Following this at the Criterion Theatre, under Charles Wyndham's management, she originated the leading part in a one-act tragedy by A. C. Calmour, called Love's Martyrdom. She originated, also, the leading part in a comedy written by Harry Paulton, called Noah's Ark, produced at the Royalty Theatre. She appeared at the Princess' Theatre in the leading role of a play written by Henry Arthur Jones, entitled A Noble Vagabond. In all these pieces Miss Dene's work was eminently successful, distinguishing her as an actress of serious purpose, of varied talent, of studious method and of thoroughness. At an engagement at the Lyceum Theatre Miss Dene appeared with Genevieve Ward in Forget-Me-Not.

She originated the leading part in a play entitled A Secret Foe, at the Opera Comique. She appeared also as Helena in A Midsummer Night's Dream at the open-air entertainment given by Mrs. Labouchère, George Augusta Sala playing Bottom. Her performance of Helena was repeated at the Globe Theatre, where it had a considerable vogue. Miss Dene has created leading parts in a melodrama entitled The Union Jack, which was performed at the Adelphi Theatre; in a three-act musical and wordless play, written by Hubert Herkomer, R. A., and played at his own theatre at Bushey, and in an historical tragedy of the period of James the First entitled The Favorite of the King, a piece written expressly for her.

Recently Miss Dene has been endeavoring to obtain a clever modern play that she might produce with a company of her own, but she has not yet succeeded in finding precisely the sort of piece she is after. Not long ago, she gave a matinee performance in the Prince of Wales Theatre in a comedy written by Valentine Princep, A. R. A., called Cousin Dick, together with the last scene of Constance in King John, and a one-act comedy, in which were four parts, acted by Miss Dene and her three younger sisters.

Miss Dene's experience is thus seen to possess considerable variety. Her visit to America at this time was not undertaken with a view to a professional engagement, although it is understood that this has become something more than a possibility. She is accompanied by her sister, Hetty Dene, who is a versatile actress, and whose recent performance in Pinero's play, entitled The Times, obtained for her much credit.

HAMMERSTEIN'S FOUR THEATRES.

"How does it feel to be the manager of three theatres?" asked a MIRROR reporter of Oscar Hammerstein.

"Why, that's nothing much," replied Mr. Hammerstein; "I expect to have four theatres on Manhattan Island within a year."

"How's that?"

"The Manhattan Opera House on West Thirty-fourth Street, the Columbus, and the Harlem Opera House on One Hundred and Twenty-fifth Street, and then a new theatre next door to the last-named theatre. The combined capacity of the four theatres will be 7,000. I have already secured the lease on the property next door to the Harlem Opera House and when that theatre is completed I will produce new plays in it and then send them on the road—with the same cast seen in the original production, mind you. No cheap organization to spring on the country.

"As announced, the Manhattan Opera House will be opened on Nov. 14, by Mrs. Bernard-Beere. Her engagement will last three weeks. Then Thomas Q. Seabrooke in The Isle of Champagne will appear until Jan. 20. On that date the season of grand opera in English under Mr. Hammerstein's management will begin.

"During the first week Aida, Carmen, and Esmeralda will be sung. Later on Boabdil will be produced. The chorus will number sixty and the orchestra fifty-five. I have bought all the scenery of the American Opera company and am having it repainted. The costumes are being made in Europe. The building is on ground that I have leased for sixty-three years. The house will cost $475,000.

"After a hard fight and a pecuniary loss at first I have succeeded in making my Harlem theatres money-makers. They are booked solid for this season and partially for next season. The first season I lost $55,000, but I am recouping it rapidly.

"It is perhaps worthy of note that I keep every promise I make. This is pertinent in connection with my statement that I intend to make my opera company a permanent institution."

COLLINS AND KENWARD.

In a recent issue of a weekly paper appears a three-column interview with Lottie Collins, in which Miss Collins talks in a rather disgruntled vein about things in general and about the Kangaroo dancing in particular.

"Pshaw!" says the exponent of the Ta-ra-ra-boom-de-ay dance. "Any girl in the second row of the ballet could do the Kangaroo dance. You Americans are so easily imposed upon. Why, they laugh at you in London when they hear you thought the Kangaroo dance clever. It is nothing but a series of jumps without any of the grace and poetry of motion, and cannot be compared to the song and dance that has two continents wagging their heads with delight."

The Kangaroo dance was originated and introduced into the performance of Dr. Bill at the Avenue Theatre, London, by Edith Kenward, the English actress. When the play was first presented in this country at the Garden Theatre Miss Kenward was specially engaged by T. Henry French to introduce the dance to America. It is consequently apparent that Miss Collins' remarks in this connection had direct reference to Miss Kenward.

Miss Kenward, who is a member of the Mr. Wilkinson's Widows company, played in this vicinity last week. A MIRROR reporter showed her the interview with Miss Collins.

"As to the comparative merits of my dance and Miss Collins'," said Miss Kenward, "it seems to me that the judge is the public."

"What is your opinion of Miss Collins?"

"It is not my habit to attend music-hall performances in London, but on the one or two occasions that I have done so I have seen at the Tivoli Miss Collins' Ta-ra-ra boom-de-ay dance, and I was pleased with it."

"As to the statement that any girl in the second row of the ballet could do the Kangaroo," continued Miss Kenward, "it is possibly remarkable that no girl in the second row of the ballet has yet accomplished the feat. In so far as Miss Collins' Ta-ra-ra-boom-de-ay is concerned, however, if what I hear is correct, it is being sung throughout both hemispheres by all kinds and conditions of people.

"When Miss Collins says that Americans are easily imposed on it does not sound appropriate coming from her lips. Americans have been observing and kind enough to see merit not only in my dance but also in hers.

"I have this to say in regard to the inference in Miss Collins' interview that the London public laugh at the idea that the Kangaroo dance is clever. The reason that the theatregoing public that came to see me dance the Kangaroo at the Avenue Theatre for 250 nights is possibly that it is not the same variety-hall public to which Miss Collins probably refers."

EMILIE EDWARDS' BOOK.

The N. C. Smith Publishing Company of Chicago has issued a book by Emilie Edwards called "Love's Temptation: or, A Heart Laid Bare." It is a study of feminine temperament and impulse that at times rises to the dignity of psychologic analysis; and the story that it assumes to tell is quite possible of the phases of life of which it treats, although there is little novelty of motive in it. The volume is made up of epistles to a lover written by an actress, and like most epistolary tales is not particularly sequent or symmetrical. It is interspersed with and followed by verses that reveal some imagination, something of sentiment, and here and there some expressions against the conventional.

MANAGERS RETALIATE.

John H. Havlin and the Walnut Street Theatre Company, of Cincinnati, have each brought suit for $50,000 damages and for an injunction against the labor organizations and their officers who recently inaugurated a boycott against this theatre and others in that city, as announced in THE MIRROR. Judge Kumler, before whom the suits have been brought, has issued temporary injunctions restraining all the defendants from interfering in any way with the management of the plaintiffs' business. The Judge warned the defendants that summary punishment will follow any violation of the order.

THE FINAL TRIBUTE.

The funeral of Charles L. Harris was held in Central Music Hall, Chicago, on Tuesday of last week. The Rev. Dr. Perry, of St. Paul's Episcopal Cathedral, officiated. The pall-bearers included Felix Morris, Charles Dickson, Thomas Keene, and Edwin Stevens. The floral offerings were many and elaborate, and included a beautiful wreath from Rosina Vokes, a large pillow from the Alabama company, and a floral banjo from the Forty Club of Chicago. All the members of the profession in the city attended the service, and the assemblage was increased by many strangers. A special train over the Northwestern Railroad conveyed the remains to Rose Hill Cemetery.

PIRATES HEADED OFF.

A telegram was received at Fremont, Neb., on Oct. 17, by the managers of the Love Opera House, directing them to prohibit the playing of The County Fair by the Crockett Comedy company, which was billed at that theatre. The pirates were not permitted to play this copyrighted property.

OFFICE OF

EDMUND C. STANTON

1122 Broadway,

New York.

THE

Grand Opera House

8th Avenue and 23d Street,

New York.

Will be under my management after June 1, 1893.

EDMUND C. STANTON.

REFLECTIONS.

WALTER JONES has left The Pulse of New York company.

ROSE OSBOURNE intends to go on the road under the management of Oscar Dyer.

JOSEPH WHEELOCK and George M. Granger have retired temporarily from the profession and have gone into the insurance business.

LOUISE GALLOWAY has left the County Fair and has joined A Fair Rebel.

ALVIN BURTON and A. H. Miller, recent graduates of the Lawrence School of Acting, have been engaged by Eva Mountford for the rest of the season. Alice Wambold, another graduate of Mr. Lawrence's school, has been with Miss Mountford for the past two seasons, having given excellent satisfaction.

THE Elks of Portsmouth, O., have just completed a handsome block and hall in that city at a cost of $30,000.

THE My Colleen company is doing a big business through Pennsylvania. Ed. Brandt has left this company and joined Katherine Rober in A Heroine in Rags, as leading man, and his place has been taken by Davis Wall.

KATE ROMAINE has rejoined Newton Beers' company.

BARNABEE, Karl and Macdonald, proprietors of the Robin Hood company, are considering three new operas. They have no intention to shelve Robin Hood, however, for a long while to come. It is one of the most successful attractions on the road this season.

ELOISE WILLARD and Emile La Croix will be members of the Wife for Wife company.

NETTIE BOURKE, who appeared as the widow in The Old, Old Story, has been in negotiation with The Dark Secret company.

ANNA STOBEL left the Aborn Opera company at Kansas. She is in New York.

BEATRICE GOLDIE joined the Marie Bell Opera company at New Haven.

HELEN LEE joined the Rankin-Bryton company at Indianapolis.

J. IRVING SOUTHARD and Emma Salisbury have signed with Larson and Mills' Fate company.

LOUISE BARON BUCHANAN has left The House on the Marsh company.

GEORGE P. ROCKWELL, city passenger agent of the Pennsylvania Railroad, has issued a brochure for the benefit of theatrical managers that visit Indianapolis. It gives useful information concerning hotel rates, theatres, cities, etc.

FLORENCE HAMILTON has been engaged to play the star part in Alone in London.

LILLIAN DURELL, the young soprano, recently submitted to a delicate and painful surgical operation, and is now slowly recovering.

H. B. CONWAY will take the place of E. J. Buckley in Mrs. Bernard-Beere's company.

BECAUSE of the death of her father, Augusta Klous was compelled to resign from the Vernona Jarbeau company.

THE Maude Hillman company has closed until after election. It will open in Plattsburg, N. Y., on Nov. 10. Winthrop G. Snelling, the manager, reports that business has been good.

THE annual entertainment of the Theatrical Advertising Agents' Association will be given on Nov. 20 at the Academy of Music. This association cares for the sick, needy, and unfortunate of its members, and the entertainment will be in aid of the charity fund.

EDMUND C. STANTON, the new manager of the Grand Opera House, has engaged John Leon Vincent as stage manager.

MATTIE EARLE, who was leading lady at the Alcazar Theatre, San Francisco, for four months, has returned to this city.

ROBERT DOWNING will be seen in this city during the season in his legitimate repertoire.

JOHN J. WHALEN, of Harrigan's Theatre, became the happy father of a girl on Oct. 10, and on Sunday, Oct. 23, the birth was celebrated at his residence by a christening banquet. Charles F. McCarthy and wife, of Harrigan's Theatre, acted as sponsors. The little one will be known as Mary Ellen Whalen. The banquet was attended by Mr. and Mrs. McCarthy, Bernard Dyllyn, William F. Carroll, James B. Radcliff and wife, Billy Williams and wife, Jack Sheehan and wife, Alf. James and wife, Sam Dearing and wife, H. Fisher, J. Walsh, Master Lubin, Charles Heywood, Walter P. Keene, Harry Rogers, and Hugh J. O'Donnell.

ALEXANDER HUME FORD has not yet named the play that Eleanor Calhoun is taking back to Paris with her. Miss Calhoun prefers to name it later herself.

WILLIAM E. ENTINGE has engaged Emma Edison, recently of the Fournia Concert company, to assist him in the presentation of three original sketches.

LITTLE LILLIAN INA GERRISH, of Oakland, Cal., is announced as a whistling phenomenon. Although but seven years of age, she executes difficult music with precision, and performs before audiences with great self-possession.

FRANK L. PERLEY, long successful as promoter of the Barnum show in newspapers, has been quite as noted for his management of Madame Modjeska of late.

ROBERT MANTELL is reported by Proctor and Turner as very successful with The Face in the Moonlight in New England.

ZELDA SANDERS is being coached for her part in Alexander Hume Ford's drama, Drayton Hall, at the Lawrence Academy of Acting. At the very first rehearsal the little lady persuaded half the members of the Academy to join the Anti-Gerry Society, of which she is a member.

HEDMONDT, the tenor, was taken ill during a performance of Cavalleria Rusticana in Dublin, recently, and Barton McGuckin, who was in the audience, went through the part in evening dress.

IN OTHER CITIES.

CHICAGO.

Thomas W. Keene opened at McVicker's Oct. 24 for a week's run of *Richard III.* The tragedy is staged sumptuously, the scenery magnificent, tasteful and original, while bright new costumes adorn the persons of the supernumeraries. Mr. Keene's Richard is melodramatic, unnatural and comic. He invests the character with a certain kind of buffoonery, that cannot be said to improve the artistic value of the presentation. In his endeavor to assume an odd and crippled walk, he swings into something of a dance step. However, a large audience Monday night overlooked the faults of the performance and gave Mr. Keene a warm welcome. His co. is an excellent one, and includes Frederick Paulding, Frank Hennig, Julius Scott, Thomas R. Hagleson, Carl Ahrendt, Maida Craigen, Henrietta Vaders, Maude Dudley, and Mrs. S. A. Baker. Mr. Keene in repertoire 31-5.

Full houses are welcoming Charles Dickson and his laughing success, Incog, at the Grand Opera House this week. Same co. 30-5.

The second week of Gloriana commenced 24 at the Schiller. The Schiller has been doing a large business during the engagement.

The City Directory was presented at the Columbia. Amelia Glover made a hit with her dancing. Nellie McHenry 31-5.

The remarkable business done and the general appreciation of the performance by the public caused Miss Vokes to continue the presentation of The Paper Chase at Hooley's. Therefore, Monday, Tuesday and Wednesday evenings of this week are devoted to that play, and the rest of the week to a triple bill composed of The Rose, That Lawyer's Fee, and A Double Lesson. Miss Vokes' co. is the best she has had with her for years. Friends 30-5.

The brilliant run of Ali Baba is fast drawing to a close, and the Chicago Opera House will once more be occupied by classic drama, legitimate comedy, or roaring farce. Ali Baba has broken the record for protracted engagements in this city.

The Haymarket has Harrison and Bell's Comedians in Little Tippett. The play has met with unbounded success everywhere, and is drawing crowded houses here. The comedy is somewhat Gallic in construction, but immensely comical. A meritorious co., including Edward Bell, Charles Bowser, Harry Allen, Harry J. Morgan, Mabel Bert, and Marie Lewes. Captain Herne, U. S. A., 30-5.

George W. Monroe reappears this week at the Windsor in his new play, Aunt Bridget's Baby. He is supported by an excellent co., and, though the piece is rather vulgar, an amusing entertainment is furnished to the populer Windsor's many patrons. Edwin Bonford in The Shamrock 30-5.

Siberia is drawing a large business to Havlin's. The play has not been played here for two years, and as it is always a favorite, its many attractions is paying the management. The Limited Mail 30-5.

Lost in New York is at the Clark Street Theatre this week. Co. fair. Siberia 30-5.

A worthy production of the English melodrama, Alone in London is at the People's Theatre. Large and well-pleased audiences. Good co. Arizona Joe in Wild Violets 30-5.

O'Neill and Pickett's Paris Gaiety Girls are entertaining the patrons of the Criterion this week with a bill that includes the sketches, A Terrible Turk, A Governor for a Day, and a number of specialties.

The Burglar is doing a good business this week at the Alhambra. Co. capable. Old Jed Prouty 30-5.

Ezra Kendall in A Pair of Kids is packing the Academy of Music. His support is up to the standard of the piece. The Burglar 30-5.

The Chicago *Times* has appointed Walter Perkins musical editor. A better choice could not have been made.

Harry Sommers, the business-like treasurer of McVicker's Theatre, has secured Col. Robert Ingersoll for Sunday night, 30, to deliver his famous lecture, "Myth and Miracle."

The Chicago Orchestra began its second season at the Auditorium Saturday evening, and was received enthusiastically by an exceedingly fashionable audience. The musicians appeared in fine form, and the programme was popular music, with a few numbers of high standard. Theodore Thomas directed the concert.

A banquet was given to James J. Corbett at the Royal Oxford Music Hall Saturday night, at which a number of the profession were present.

Friday night Governor Frank Brown, of Maryland, and staff, occupied three boxes at Hooley's, where Rosina Vokes and co. were playing The Paper Chase. At the end of the first act Miss Vokes was called before the curtain, and presented with a handsome floral gift, the orchestra playing "My Maryland." Tremendous enthusiasm was manifested, and the Governor bowed his acknowledgments.

Charles Leech Harris (Squire Tucker) joined the majority at 4:30 o'clock Saturday afternoon, at St. Luke's Hospital, where he has been since Sept. 27. Bright's disease was the cause of his death. His decease has been expected hourly for the last two weeks, so that it did not come as a shock to the actor's many anxious friends. The deceased was one of the most popular men in the profession. Mr. Harris was prominent in Masonic circles, and was also a Knight Templar of the thirty-second degree. His wife, who is known on the stage as Hattie Starr, has been with him from the beginning of his illness till the end came, and has nursed him with untiring care. LYSTER J. CHAMBERS.

CINCINNATI.

Richard Mansfield in a repertoire comprising Beau Brummell, Scarlet Letter, Parisian Romance, and Dr. Jekyll and Mr. Hyde constituted a most potent attraction at the Walnut week of Oct. 24-29, the spacious theatre being packed at each performance. The several plays were admirably cast, and mounted in a manner that evinced the attention devoted to this special feature by the versatile artist. Beatrice Cameron, W. J. Ferguson, and Eleanor Merkillie in the more important roles, assisted materially in the success of the week. The Manola-Mason co. in If I Were You 31-5.

The Isle of Champagne, with Thomas Q. Seabrooke as King Pommery Second), despite an increased admission tariff of fifty per cent., crowded the Grand nightly week of 24-29, and the comedian's clever work was of a nature that nightly evoked the most enthusiastic applause. The dancing of Clara Qualitz was encored at each performance. Across the Potomac 31-5.

Coming to Cincinnati a comparative stranger the success of Clay Clement at the Pike during week of 24-29 was somewhat surprising. The Bells constituted the nightly attraction of the week, The Mountebank being presented as the matinee attraction 27. Mr. Clement in the role of Mathias in the former play showed himself possessed of artistic ability far above the average. The new star has a clear, resonant voice, a handsome stage presence and is earnest in his every action. Adelaide Fitzallen in the leading female role rendered Mr. Clement admirable support, and the cast was satisfactory throughout. Rosina Vokes in The Paper Chase 31-5.

At Heuck's James J. Corbett, the champion pugilist of the world, packed the theatre to the doors during week of 23-29, and on several occasions the space devoted to the orchestra was usurped by the people in attendance, and the musicians were obliged to quarter themselves behind the scenes. Corbett made a most favorable impression, and while his play, Gentleman Jack, will bear revision, there is no gainsaying the fact that he is a pronounced attraction. Dagmar's singing and Lillian Ramsden's dancing were notable features of the programme, and the play was itself satisfactorily staged. Frank Mayo 30-5.

Irish comedy, with Joseph Murphy as its exponent, proved a considerable attraction at Havlin's during week of 23-29. Shaun Rhue and Kerry Gow were both presented in good style during the engagement, the work of Belle Melville, Frank Kilday, and Billy Sheehan being especially noteworthy. Manager Havlin staged both plays in good style. The Pulse of New York 30-5.

The second week of the Wilbur Opera co.'s stay at Harris' was, if anything, more successful than that preceding. The Bascot and Grand Duchess were both given during the week in excellent shape, Dorothy Morton, in the latter opera, being especially well received. The honors of the week were rather evenly apportioned among Messrs. Schuile, Tre Denick, Conley, and Clark. The co.'s engagement will continue until 12.

At the home of the vaudeville, as the People's is very appropriately styled, the attendance during week of 23-29 with Fields and Hanson's Specialty co. as the attraction, was excellent. The leading features of the bill were Fields and Hanson's clever musical act and the specialties of Mitchell and Lorraine, Al Reeves, Dollie Sharpe, Sam Lang, and the Marvelles. Whalien and Martell's Specialty co. 30-5.

One Leon Metcalf, a stage carpenter, hailing from Lexington, Ky., who had been employed by Manager Louis Ballenberg, of the Pike, during the stage employés trouble, secured $125 from Ballenberg 29, and departed hurriedly without leaving his address.

The local managers were entirely successful in their effort to restrain the musicians from going out in sympathy with the striking stage mechanics, and on 24 Judge Rufus B Smith issued an order enjoining the Cincinnati Musicians' Protective Association from interfering with any of the seven orchestras playing in the Cincinnati theatres. It developed during the proceedings that the managers had contracted with their orchestras for thirty weeks continuous service at rates mutually satisfactory, and the attorneys for the managers were quick to appreciate the point in their clients' behalf.

The Fountain Square Theatre, which, by the way, will be a very attractive little amusement resort, will open about Nov. 20 with the Jeannie Winston Opera co. as the initial attraction. Manager K. D. Roberts, whose experience has been extensive, will have charge of the new theatre.

Charles Zimmerman, for many years connected with Heuck's in the capacity of ticket seller, has gone to Indianapolis to accept a position in the box-office of Heuck and Fennessy's new Empire Theatre. Mr. Zimmerman is an experienced man in his line, and the Empire is to be congratulated on its accession.

Mrs. P. Harris, accompanied by her brother, Richard L. Britton, were in the city 23, making their regular monthly tour of the Harris' circuit.

The soloists at the Ballenberg-Bellstedt concert 30 at Music Hall will be Campanini and Clementine De Vere.

Annie Suits, the well-known serio-comic, at one time a member of the Daly Bros.' Vacation co., obtained a divorce here 26 from Harry G. Maddocks, a non-professional. JAMES MCDOSOUGH.

BALTIMORE.

The Tar and Tartar was well received by large audiences at Harris' Academy Oct. 24-29. Annie Myers as Farina, did work that was excellent in every respect in acting and singing she was easily first, and her nightly reception by the audience was proof positive that she is a prime favorite here. William Pruette's splendid baritone voice made Cardamon one of the pleasing features of the performance and Charles W. Myers' comedy as the court physician was both legitimate and enjoyable. Fred. Frear in the role of Muley Hassan did not suffer by comparison with his predecessor in the part. O'Dowd's Neighbors 30-5.

Dartmoor, as given by J. H. Gilmour and co. of clever players at Ford's Opera House week ending 29, proved a genuine dramatic success. The play is well written, the characters being true to nature, and the plot well worked out. There is just enough of the comedy element—clear, pure comedy—to make the more serious situations more enjoyable. J. H. Gilmour appeared to advantage in the leading role, and Bettina Gerard was a surprise to those who knew her only in comic opera; her performance of Mrs. Lisle was very creditable. The rest of the cast was excellent.

Mrs. Potter and Kyrle Bellew, after an absence of several years, appeared at the Lyceum 25-29 in Zola's Therese to large and fashionable audiences. The play, whatever may be thought of it from a moral standpoint, affords Mrs. Potter ample opportunities for the display of her ability, and in it she was seen at her best. Since her last appearance here she has made rapid strides upward in her profession. Kyrle Bellew rendered excellent support, and the co. was far above the average. Local attractions 30-5.

New York Day by Day drew well-filled houses and well-pleased audiences to Holliday Street Theatre week ending 29, and proved to be a pleasing melodrama, handsomely put on the stage and given by a fair cast. The Pay Train 30-5.

At the Howard Auditorium, the Night Owls closed a week of good business 29, giving a good variety bill to good houses. Cyrene 30-5.

The Monumental Theatre was packed to the doors at every performance 25-29, and the programme given by Hyde's Comedians was one of the best of its kind ever seen here. Billy Lester's Specialty co. 30-5.

O. R. Gleason, the horse tamer, gave a series of exhibitions in the old cyclorama building 25-29 to good business.

Boston Symphony Orchestra will give one concert at Ford's Opera House with Emma Juch as vocalist.

Affairs in the neighborhood of the Front Street Theatre are in an exceedingly chaotic state. Robert Fox, who, until Oct. 22, was supposed to be manager of that house, it seems, disappeared on that date with about $1 500 that belonged to the house and the performers.

After the performance at the Lyceum on Monday night, 25, Mrs. Potter and Kyrle Bellew entertained some of the Journalists' Club and a few friends in the parlors of the theatre.

HARRY P. GALLAGHER.

SAN FRANCISCO.

OCT 24.

The Duff Opera co. is at the Baldwin singing A Trip to Africa, Trial by Jury, The Gondoliers, and Miss Helyett. The co. is fairly strong this season. Helen Bertram heads the co., J. H. Ryley is the comedian, J. J. Raffael the tenor, and William H. Hamilton the basso. The performances of the various operas in the co.'s repertoire were well given. Miss Helyett does not go on until 26, owing to lack of rehearsals. Mr. Duff is here in person looking after the interest of his co.

George Lederer's comedians closed their engagement at Stockwell's 23 with The Passing Regiment. The co. did a very successful business during its stay here. E. J. Henley and Aubrey Boucicault followed them in the latter's play, The Favorite, which was produced with a strong cast.

Margaret Mather is playing an engagement at the Bush which promises to be more than successful. Nance Oldfield, by Charles Reade, and The Egyptian proved strong attractions. Charles P. Hall, who for many years was Mr. Leavitt's representative in this city, resigned his position as manager of the Bush, and George H. Broadhurst was sent here from Chicago to take charge.

The California was crowded to the doors every night since 17, when Alexander Salvini opened in Don Cæsar de Bazan. The play was given in an excellent manner, and the star's support was noticeably good.

The Tivoli has been doing a good business with The Mascot. Ferris Hartman made a hit as Lorenzo, Gracie Plansted was a lovely Bettina, and Tillie Salinger appeared in the part of Fiametta to good advantage.

The Alcazar, Standard, Bijou, and Grand Opera House are dark.

Julia Marlowe will open at the Baldwin 31.

Peter Robertson, dramatic critic of the *Chronicle*, has had the good fortune to have his opera, His Majesty, accepted by T. Henry French. Mr. French was present at the reading of the opera during the time he was here with Lillian Russell, and was greatly impressed with words and music. He proposes to have De Wolf Hopper play the leading part, which, he thinks, will fit his talents like a glove. Mr. Robertson is a happy man, and so is his composer, H. J. Stewart.

George Osbourne has gone to Seattle to open a theatre with a stock co. He has engaged some of the members of the old Alcazar co.

Louis A Morgenstern, assistant manager of the Baldwin, and Mrs. Morgenstern have been traveling through the North on pleasure bent.

F. V. Seaman, the tenor, has been added to the Tivoli forces.

Clara Lippman, of Lederer's co. has been royally entertained at afternoon teas and parties by her many friends in this city.

James Whitcomb Riley will come to the coast in November under the management of John F. Bragg.

Adolph Bauer, leader of the Tivoli orchestra, has started a series of afternoon concerts, which have made a success. The best musical talent in the city has been engaged to participate at the different concerts, which take place in the Tivoli Opera House. ROBERT G. MACKAY.

NEW ORLEANS.

The French opera season is well under way. This week we have had excellent performances of Les Huguenots and Roland à Roncevaux. Mr. Lafarge, who comes to us from the Opera Comique of Paris, has been somewhat indisposed, and his pleasing tenor voice has not been heard at its best. He is fast recovering, however, and will soon be heard in all his former brilliancy. Mme. Lemattre-Schweyer, the falcon of the troupe, has become a great favorite. She is a great singer and a fine actress. Mlle. Bondues, the chantense legere, has developed into a most charming artiste. She is fresh from the conservatory of Paris, hardly out of her teens, and is possessed of a very sweet soprano. Mme. Lita, the chantense en tout genre, is a dark-eyed beauty, with a highly cultivated voice, and a most accomplished singer. Mr. Raynaud, the fort tenor, has met with success in everything he has attempted. Mr. Balzac, the basso, and Mr. Chevraux, the baritone, are also most desirable artists. Mme. Nazat, the dugazon, is a fascinating actress, sings well, and is a pretty woman. With such a galaxy of stars, the season at the French Opera House will certainly prove a great success.

A. M. Palmer's talented co. of players is this week presenting Augustus Thomas' beautiful play of Alabama at the Academy of Music. Delicate language and stage craft has made a fine play of Alabama; interpreted by such artists as J. H. Stoddart, E. M. Holland, Odell Williams and Miss Eustace it becomes charmingly irresistible. Ship Ahoy 30-5.

Hazel Kirke, with Effie Ellsler and C. W. Couldock in the cast, is the attraction at the Grand Opera House this week. Stuart Robson in The Henrietta 30-5.

The St. Charles Theatre has D. H. Higgins' Kidnapped this week. Two Old Cronies 30-5.

Verona's Carnival of Novelties has held the boards of the Garden District Theatre, but has not done a big business. George Wilson's Minstrels 30.

The engagement of the Warde-James comb. at the St. Charles Theatre last week was a great triumph, both artistically and pecuniarily. There is hope for the stage when the public generously responds to such attractions. The comb. has booked time to return again next season.

The New Orleans Oratorio Society is progressing finely. Fifty singers were present at the last rehearsal. The grand oratorio of "The Creation" is in preparation.

Joseph Daniels, manager of Wilson's Minstrels, B. C. Jarret, the business manager of Stuart Robson, and George Herbert, in advance of the Two Old Cronies, are in the city.

The two oldest actors on the stage—J. H. Stoddart and C. W. Couldock—are in the city this week.

Willie Seeskind, who is interested with Manager Greenwall in the theatrical business in New Orleans and Galveston, and Miss Frances M. Weis, the daughter of one of the most influential merchants of Texas, were married at Galveston 26. They have gone to New York to spend their honeymoon. LAMAR C. QUINTERO.

DETROIT.

The engagement of E. S. Willard, under the management of A. M. Palmer, which occurred at the Detroit Opera House 20-22, was without exception the most satisfactory, both in point of artistic merit and monetarily, of any which has taken place at this house this season. There were two performances of The Middleman and two of Judah, the latter play being quite new to us. In the character of Judah Llewellyn, a young minister, Mr. Willard has a part which fits him perfectly. His interpretation of the character was masterly, and nothing that we have had here in years was its superior. Mr. Willard is particularly free from the mannerisms and idiosyncrasies which foreign actors generally affect, and may be rightly classed as a star of the first magnitude. He has everything in his favor in the matter of stage carriage, perfection of voice and fine figure. His facial expression is tenderness itself, and his voice is rich, deep and resonant. Manager Palmer is certainly to be congratulated in having so meritorious a star, and Mr. Willard should be pleased with the capable co. which Manager Palmer has surrounded him with, including Marie Burroughs, Nannie Craddock, Royce Carleton, Harry Cane and Louis Massen. To the careful setting of the stage and management of the same, credit must be given Percy Winter, stage manager. A Temperance Town 24-29; Joseph Murphy 31-5.

At the Lyceum 27 By Proxy will be presented for the first time in this city. A. S. Lipman is the star, and among the members of the co. are Harry Brown, Lionel Bland, Mary Standish, and other well-known names. Mr. Lipman has been known for years here as an excellent leading man.

On 31 Prof. George R. Cromwell will begin a series of illustrated lectures on travel.

At Whitney's Opera House Bartley Campbell's melodrama The White Slave began a week's engagement before a very large and enthusiastic audience. Midnight Alarm 30-5.

The marriage of Phœbe Russell, late of Daly's Theatre, New York, daughter of Hon. Alfred Russell, to Mr. R. Humphrey Roberts, occurs 28. Miss Russell's younger sister Louisa is to be married at the same time to a gentleman residing in Chicago. Owing to the recent death of a near relative, the wedding will be strictly private, which will be a source of regret to the friends of the bride, who hoped to see her married in church as originally intended. Miss Russell, or Mrs. Roberts, as she will be when this is published, will remain in Detroit, her husband being secretary and general manager of an important manufacturing industry here, and it is expected that Mr. and Mrs. Roberts will participate in amateur theatricals the coming season, as they have for the past two.

Robert Downing, who is about to play an engagement at the Detroit Opera House, will act Othello, it being his first appearance here in this character.

Fred. S. Gibbs, of this city, recently wrote a comedy called Cremation, which is being played out in Arizona, with J. L. Asher, another Detroiter, as the star. Mr. Gibbs is also the author of The Voodoo, and A Kentucky Girl.

I wish to pay tribute to E. S. Willard for the artistic manner in which he receives curtain calls. Mr. Willard and his co. also continue by tableau or quiet action, the thread of the story. At the end of the play, when called before the curtain, he appears as Mr. Willard personally, but otherwise he is the character he impersonates. This is such a pleasant contrast to the ordinary run of things, where the actor, whether he is wounded, dying or dead when the curtain goes down, grasps every opportunity to present himself in as animated a form as possible when the curtain is lifted. It is contrary to all true laws or ideas of art to have a man who is supposed to be dead on the stage appear alive a moment after before the curtain. There is one thing, however, that Mr. Willard could well dispense with, and that is the peddling around between the acts of his photographs by small boys.

F. K. STEARNS.

LOUISVILLE.

The Goodwin engagement at Macauley's closed with three performances of The Nominee. Upon one of the occasions Estelle Mortimer read the lines of the part formerly played by Mabel Amber, the latter having suddenly left the co. because of a disagreement with the star and management. R. D. MacLean and Marie Prescott in The Wife, Romeo and Juliet, and The Merchant of Venice. Sidney Drew and wife will finish the week in That Girl from Mexico and A Scrap of Paper.

By Wits Outwitted is filling a fine engagement at the Masonic. The local critics speak favorably of the play and the people. Dockstader's Minstrels next.

The concluding performances of Alabama were largely attended at the Auditorium. The beautiful play was well staged and the work of J. H. Stoddart, E. M. Holland, and Francis Carlyle called for unstinted praise. Lillian Russell will come to the Auditorium 10-12.

At Harris', Marie Hubert Frohman in The Witch is drawing large houses. The play excited interest in dealing with a theme not overworked in the dramatic field and the young star does some excellent work.

Ben Hendricks in Ole Olson is the attraction at the Bijou. His portrayal of a difficult part evidences study and seems to please the large audiences he is drawing.

Gus Hill's Specialty co. is doing well at the New Buck. Hill's club-swinging turn and the singing of Estelle Wellington may be mentioned as the features of the bill offered.

All of the theatres were decorated on Columbus Day, and the Bijou distributed patriotic souvenirs at the matinee performances.

Master Willie Camp, the bright little son of business-manager James R. Camp, of the Auditorium, was seriously injured in an accident to the elevator at the hotel where he was staying.

Nat Goodwin had quite a sensational time while here. He successfully "bucked the tiger," winning over five thousand dollars. The abrupt departure of Mabel Amber from his co. also added to the excitement of his stay here. Goodwin is a big favorite here, and very large audiences attended all of his performances.

Kathleen Kerrigan, with Niobe, is a find of Manager Newman, of Harris'. While she may not prove a Mary Anderson, her friends here believe she will make a success.

C. Edwin Rostelle is making elaborate preparations for the debut of his pupil, Elsie Le Toury, in Hernani, at the Masonic. It is said a marriage will follow and that the young couple will essay a stellar venture in the classical drama.

CHARLES D. CLARKE.

BOSTON.

Joseph Jefferson is at the Boston this week only playing Rip Van Winkle. So great was the interest in the engagement that the box-office was besieged all the week by would-be purchasers, and the line extended out to the street almost all the time. Babes in the Wood, which follows 7, is expected to run fifteen weeks.

Marie Tempest will come to the Hollis Street to play The Fencing Master for two weeks before going to the New York Casino for a long run. Thanks to the untiring efforts of Charlie Metcalf, the Boston reading public is all anxious to pass judgment on the new opera. E. H. Sothern will come to the Hollis Street 21.

Maude Granger has not played in Boston for many seasons. She is at the Grand Opera House this week in Lenora. Annie Eva Fay filled this house to overflowing again 30, and again mystified everyone by her feats. The Fire Patrol will come here 14.

This is the last week of The Sportsman at the Columbia. Jane follows 7 for a single week, after which The Family Circle, accompanied by Lottie Collins. With that engagement ends the comedy season. The dramatic season will open 21 with Surrender.

Digby Bell's engagement at the Globe ends with this week. It has been a pronounced success, and Boston will be glad to see Jupiter again. The Tar and Tartar follows 14.

Fadette is being seen for the third and last week at the Tremont. The Henry Mapleson Opera co. has been strengthened by the engagements of Charles Campbell, the original Lauraine in London, and Warwick Gsnor, an Australian tenor. Russell's Comedians follows 14.

Mr. Field's original intention was to open the season at the Museum with a production of School. Plans were changed, and the marked success of Agatha prevented the presentation of Robertson's comedy. It will be given by a superb cast 5.

Rice's Surprise Party and 1492 continue to pack the Park to the doors. The business is even larger than that done by the County Fair at this house last Fall, and that was considered phenomenal.

The Bottom of the Sea is at the Bowdoin Square this week. Lewis Morrison's scenic production of Faust aroused great admiration at this house 24-29. Evans and Hoey come here for a fortnight 7.

George Dixon and a specialty co. are at the Howard Athenæum.

The Boston Comic Opera co. is doing The Mascot at the Lyceum.

The attraction at the Palace is Harry W. Williams' Own co.

Olivia's Crime, a sensational play by F. M. Morton, is being produced at the Grand Museum this week by May Prindle and Jay Hunt.

Patrons of the Grand Opera House are given a chance to vote for president nightly, and the results of the ballots are announced from the stage.

In the torchlight parade in the second act of 1492 Edward E. Rice has introduced transparencies of Governor Russell and Republican candidate Haile. The audiences go wild with enthusiasm as a result.

Johnstone Bennett is to appear in a new comedy about holiday time.

Rose Eytinge is the latest engagement for the production of Surrender at the Columbia.

It looks now as if the scheme for a new theatre on Washington Street had been indefinitely postponed.

R. A. Barnet is at work on the libretto of a comic opera for which Edward E. Rice and Henry T. Leslie are to compose the music. It will be produced in this country and in London.

John Stetson, of the Globe, is so confident of the re-election of Governor Russell that he offers to bet $10,000 on the result of the State election.

Georgia Cayvan received an ovation here on account of her strong work in the second act of Squire Kate. JAY B. BENTON.

CLEVELAND.

Joseph J. Dowling in Captain Herne, U. S. A., drew good houses at the Lyceum Theatre. Sam Hall has been here perfecting the arrangements for Jim Corbett's engagement this week, who will be followed by E. S. Willard in The Middleman and Judah.

Superba ded well at the Opera House last week. This week A Temperance Town, and Sol Smith Russell for election week.

Richard Golden and his quaint impersonation of Old Jed Prouty are always welcome in Cleveland, as the large audiences at H. R. Jacobs' Theatre last week testified.

Lester and Williams' Me and Jack proved a drawing attraction at the Star Theatre, and provoked the risibilities of the audiences to an alarming extent. Gallagher and West are the bright particular stars, and are ably seconded by Myrtle Tressider, Paul Allen, and others.

Charles Henshaw and a number of Democrats at the Lyceum are hustling for Grover with might and main. It is too bad that such talent should be wasted on the desert air.

The campaign seems to have no effect on the attendance at the local theatres, and business this season has been fully up to the standard.

Captain Herne is the heaviest piece I have ever seen mounted on the stage, carrying no less than fifteen different sets.

The extra Columbus day performances were very largely attended W. M. GOODHUE.

PITTSBURG.

Mark Murphy in O'Dowd's Neighbors drew large audiences Oct. 24-29 at the Bijou. H. W. Williams' Bill's Boot 31-5.

At the Duquesne Theatre, the Manola-Mason co. in repertoire were greeted by good-sized fashionable audiences 24-29. J. H. Gilmour in Dartmoor 31-5.

The Boston Howard Athenæum co. appeared at the Grand Opera House 24-29. Lillian Lewis in Lady Lil 31-5.

Imagination at the Alvin Theatre was well attended 24-29. Blue Jeans 31-5.

The South Before the War co. at the Academy of Music packed the house nightly and gave a first-class performance. Lilly Clay co. 31-5.

James Whitcomb Riley delivered a lecture 25 at Carnegie Hall.

Hopkins' Trans-Oceanic Specialty co. will open in New York at Proctor's 7.

Mr. Thornton, of O'Dowd's Neighbors, will leave that co. 29, and with his wife will join A Dark Secret co.

A new theatre at McKeesport, a suburban town, will soon be opened. E. J. DONNELLY.

KANSAS CITY.

The Harvest Moon, a strong mixture of melodrama and comedy, opened to two big houses at the Gillis Oct 23, and was heartily received. The co. good, including Louise Rial, Harry D. Clifton, and Harry Booker. The Private Secretary 30.

The Colonel, a clever comedy with considerable London society life thrown in, was presented at the Grand opening to crowded houses 23. Josephine Florence Shepherd gave a very artistic performance of the leading role, Mrs. Honoria Gringlethorpe, an ambitious society widow, and Oscar Sisson handled the comedy role effectively. Gus Williams 30-5.

Gus Hill's New York Vaudeville Stars enjoyed good patronage at the Ninth Street Theatre 23-29. The co. was composed of a large number of excellent specialty performers.

Clara Morris will open her season at the Coates 27-29.

D. A. Latchaw, whose work as dramatic editor of the Kansas City *Times* gave that department prominence and popularity, has accepted similar position on the Kansas City *Journal*, where his interesting stage news and competent criticisms will undoubtedly please many readers.

The benefit performance given at the Coates 21 for the charity fund of the local lodge of Elks netted about $1,000, which will be divided among a number of deserving charities. FRANK R. WILCOX.

PHILADELPHIA.

The Family Circle and Mrs. Burnett's Young Love's Dream were presented at the Walnut week ending Oct. 28. Ethel Black and Wallie Eddinger add to their reputations by the work in the curtain-raiser; audiences large and responsive. Miss Helvett and Lottie Collins 31-5.

One of the brightest, wittiest, and generally funny farces that has reached Philadelphia this season is The Grey Mare. It is quartered at the Broad for a fortnight's stay, and is presented by Daniel Frohman's special co. A Bed of Roses, one of the most wretched attempts Henry Arthur Jones ever made at playwriting, precedes The Grey Mare. Modjeska 7.

Always amusing Dr. Bill is with us again diagnosing for crowds of patients at the Park. Mr. Potter of Texas 31-6.

Wilson Barrett will open his American tour at this house 7, staying two weeks. During his engagement he will be seen in two new plays, Pharaoh and The Bondsman, and four or five of his old successes.

Charles Frohman's Stock co. offered no change of bill in their second week at the Opera House, but continued to play with a slight measure of success The Lost Paradise. Fanny Davenport in Cleopatra 7.

A Trip to Chinatown is in its second week at the Chestnut and crowding the house at every performance.

The Empire is doing a splendid business this week with A Railroad Ticket. Fantasma 31-5; Capt. Herne Nov. 7.

Katherine Germaine has made an extremely favorable impression by her performance at the Grand Opera House, and her lucky star is in the ascendant. Powell, the magician, 31-5; James O'Neill in Fontenelle 7.

James H. Wallick, surrounded by his extraordinarily intelligent quadrupedal associates, not to mention his clever co. of bipeds, is doing a good business at the National. John L. Sullivan 31-7.

Primrose and West's convulsing skit, 8 Bells, is having an outing in Kensington this week, and is also, I might say, exercising its record-breaking qualities. Alvin Joslin by Charles L. Davis 31-5.

The farce that brought fame and fortune to J. C. Stewart, who is now retired, has drawn crowds to Forepaugh's. I presume that everyone knows that I refer to the Two Johns. John Hart, Frank Rush, and Kate Montrose played the leading parts. Pernicliff 31-7.

Amy Lee never gave a better performance than the title part in Fanchon, the current play at the Girard Avenue. It has been generally admired, has crowded the theatre, and won encomiums from the Philadelphia press. Frank Doane, Eleanor Lane and Charles Bell also appear with success in this lively comedy. Alice Esden in the leading role of Grif, supported by the resident stock co. 31-5.

What is advertised as a "new and revised" version of Across the Atlantic was presented at the Standard this week by John W. Ransome, J. B. Radcliffe, Harry Colton, and an efficient co. Two Johns 31-5.

Reilly and Woods' clever co. filled the Arch this week; Lilly Clay's co. at the Lyceum, and Helen Courtland Burlesque co. at the Kensington, also won the approval of a large clientele.

Sam De Vere's co. at the Arch 31-7; London Sports co. at the Lyceum same date.

The Bijou, Carncross', Kellar, and the Germania continue to do business with unvaried success at the old stands.

Frank Bangs, the popular old-time actor, will not go on the road this Winter, but remain in this city and establish a dramatic school.

Charles Metcalf, the popular and successful press agent of the Park and Walnut, was loaned by Manager Frank Howe to J. M. Hill to go to Boston, his old home, and boom The Fencing Master. If reports are authentic, Charley has simply made things howl in the city of "culchaw" and performed wonderful press work. JOHN N. CAVANAGH.

DENVER.

Milton and Dolly Nobles succeeded in drawing their usual number of admirers to the Broadway week closing Oct. 22. Additional interest was in the engagement on account of it including some new work from the pen of Mr. Nobles, none of the results being as successful as his From Sire to Son, however. That play is the best written and the best played. The co. rendered able support. House now dark, also next week.

The dark week ending 22 at the Tabor was seized by local aspirants, and was occupied nearly every night in that way. The last was a Richard III. undertaking by enthusiasts in the ability of a Mr. Carlin, who did Gloster. The house was crowded 24 to see Lillian Russell in La Cigale, and a social event, too. Indeed, the capricious prima donna could hardly have been more gratified, if she were in her own New York. The co. is of the best, containing members who have starred themselves. The principal shone with all her refulence and captivated everybody. It was a fine performance. The Mountebanks was substituted for La Cigale the last of the week. Clara Morris 31-5.

The stock co. at Wonderland-Bijou is appearing in Lorle, Maggie Mitchell's old play. Jesseline Rogers is Lorle.

A club has been organized containing all the best amateur talent in the city, and it will distinguish itself this Winter.

A boy yelled "fire" at the matinee at the Tabor last Saturday, and caused a wild alarm in the audience. A spark from the calcium fell upon and ignited a lady's dress, causing the boy's outcry. Mr. Tabor was in a box, and soon quieted the turbulent throng with a few words. A children's performance was in progress.

Miss Fahenstock, of the Lillian Russell co., used to be Jessie Black, and she resided in Denver before she went upon the professional stage.

The prices have been raised for the Russell engagement to $2 for downstairs seats.

W. P. PEABODY.

JERSEY CITY.

Underground was presented at the Academy of Music week of Oct. 24-29 to fair business, election affecting everything theatrical in this city. Frank Karrington, in the leading role, was earnest, and pleased the audience. The scenic effects were well managed, and received much applause.

Martin Hayden appeared in Held in Slavery at the New Opera House to fair-sized audiences 24-29. The play is a melodrama of the most stirring order, with clever specialties and scenic effects. A feature of the performance was the introduction of the two dancers who appeared in Elysium, and created such a sensation in Philadelphia a short time ago. Manager Lawrence has altered their costumes, and the objections formerly urged are now eliminated. T. J. Langdon gave a very clever and finished performance as Teddy, and Charles Bender received encores for his specialties. Reilly and Woods 31-5.

L. O. F.

ST. LOUIS.

W. H. Crane appeared for the first time in St. Louis in his new play, The American Minister, at the Olympic Theatre during week of Oct. 23-30. The Senator was also given, as was his former success, On Probation. The scenic effects and costuming of all his productions were worthy of praise, as were also his co. Lillian Russell 31-5.

Miss Marlowe was seen during the week at the Grand Opera House in a repertoire, including Much Ado About Nothing, As You Like It, Romeo and Juliet, Rogues and Vagabonds, and Pygmalion and Galatea. Miss Marlowe is one of the prime favorites of St. Louis, and she drew good houses. Her supporting co. is a good one. Thomas Q. Seabrooke's Isle of Champagne 31-5.

A very amusing play, The Prodigal Father, was given at the Hagan during the week and played to good audiences. The plot was amusing and the situations ludicrous. Richard Mansfield 30-5.

At Pope's Theatre Across the Potomac was given before good-sized audiences. Good co. A Knotty Affair 30-5.

Havlin's Theatre drew good audiences to see Marie Heath in A Turkish Bath. Attendance good. For Love and Money 30-5.

A good specialty co., the C. W. Williams' Vaudeville co., appeared at the Standard Theatre. Fields and Hanson's Drawing Cards 30-5.

Noxon and Toomey painted a very handsome drawing-room scene for Mr. Crane's American Minister. It was much admired.

Gilmore's Band was here during the week, and on 29 a testimonial concert was tendered them, which was largely attended.

The Exposition closed in a blaze of glory 29.

W. C. HOWLAND.

WASHINGTON, D. C.

Marie Tempest in The Fencing Master drew packed houses Oct. 24-29. Mrs. Potter and Kyrle Bellew 30-5.

A Texas Steer was presented at the National 24-29. Mr. Potter of Texas was at the Bijou 24-29, Liberal patronage. New York Day by Day 30-5.

The Academy passed the week in darkness, and next Monday night will reopen with The Tar and Tartar, with Annie Myers, Fred. Frear, William Pruett, Myra Mirella, and a good support.

Thomas E. Murray will present The Voodoo at the National next week. Lilla Linden is now a member of this co. She is not only a remarkably fine singer, but is a woman of rare personal beauty.

At the Lyceum the London Gaiety Girls Burlesque co. drew large audiences 24-29. Hyde's Comedians 30-5.

The Metzerott Music Hall opened 27 for the first time with Sousa's new band. EDWARD OLDHAM.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (John G. Bradv, manager): MacLean and Prescott in The Duke's Wife Oct. 28; fair business.

SELMA.—ACADEMY OF MUSIC (Charles G. Longmanager): Effie Ellsler Oct. 18; largest house of the season. The support excellent. The Dazzler 20 delighted a large and well-pleased audience. Wardelames comt. 25; Stuart Robson 27.

MOBILE.—THEATRE (Jacob Tannenbaum, manager): Fitz and Webster's Breezy Time Oct. 19; fair-sized audience. Effie Ellsler in Hazel Kirke and A Woman's Power 21, 22. While the business was good still it did not come up to the deserts of this excellent little actress and her superior co. The Hustler 25; Two Old Cronies 27; George Wilson's Minstrels 28; Stuart Robson 29.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Hazel Kirke Oct. 17, 18; good business. MacLean and Prescott 19, 20 and matinee 20; successful business. Paul Kauvar 20-22; good houses.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): Al. G. Field's Minstrels Oct. 21; S. R. O.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. B. Clunie, manager): The Duff Opera co. Oct. 15, matinee and evening in A Trip to Africa and The Gondoliers to light business. Margaret Mather presented The Egyptian and Lady of Lyons to good houses 19, 20. Miss Mather received a number of recalls.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): After Dark Oct. 17; fair house. Niobe 19; good house, and pleased everybody. Margaret Mather 9.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): W. A. Brady's After Dark to good business Oct. 18, 19. Niobe amused large houses 20-22. John T. Kelly in McFee of Dublin 24-26. Lederer's Comedians in Nothing but Money 27-29; Tangled Up 1, 2; Duff Opera co. 3, 4; Margaret Mather 10-12.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Treble Clef Club (local) 26.——ITEMS: D. H. Wheeler, business manager for John T. Kelly, is in the city arranging for his star's appearance in McFee of Dublin.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Silver King was fairly well presented Oct. 22 to a small house. The ever-popular Rhea drew a fashionable audience at matinee 19. Much Ado About Nothing was the bill. In the evening Rhea presented her strong play, Josephine, which notwithstanding it being its third presentation here, drew a large and enthusiastic house. Robert Mantell 29.——ITEMS: Ex-Manager Wing, of Proctor's, was warmly greeted by his many friends here. He is doing excellent work in advance of Mantell.—The members of the Foresters' co. "backed the winner" in the poolrooms while here, and took away a large sum with them. They stopped in town, en route Friday, and again struck a "good thing" which helped to pad their purses. Where they get the "pointers" from is a mystery. They either have a mascot, or a staunch and well-posted friend on the race track.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Mrs. Potter and Mr. Bellew presented Therese to a packed house Oct. 21. Mrs. Potter has improved somewhat since last seen here. Rhea had a large and interested audience 21, when she and a good supporting co. presented Josephine, Empress of the French. Bostonians 5.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Lucier's Minstrels had two good-sized houses 21, 22, and gave a fair entertainment. A. Y. Pearson's Fire Patrol with its realistic features opened 24 for three days to a big and demonstrative audience. Her Husband 27-29.——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): The Marie Bell Opera co. minus Marie Bell, is presenting Chimes of Normandy the first three days of the week 24-29, and Bohemian Girl the last three. Among the co. are Frank D. Nelson, Maurice Hageman, Beatrice Goldie, and Essie Barron.——ITEMS: John Hessel was in the city the past week in the interests of The Fire Patrol.—Frank Nelson, of the Bell Opera co., is well-known here, as he was stage manager of the local Pinafore co. last season.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): Josephine Cameron in Forget-Me-Not Oct. 24; small house. The Face in the Moonlight 1.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Mance Granger in her new play, Lenora, to a small house Oct. 24. Wilkinson's Widows 1. The Bostonians in Robin Hood 2.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): The Silver Mask co. Oct. 26 proved to be a poor lot of barnstormers, and Manager Hanna was so disappointed with the performance that he presented every one in the audience with a ticket for the Two Johns co. on the following night. The result was a big house for the Two Johns. Robert Mantell 31.——ITEMS: J. Claude Gilbert, manager of the new Russwin Lyceum, will run a special train to Middletown 1, and many of his friends will take this opportunity to see Robin Hood at Gilbert's new theatre, The Middlesex.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Lucier's Consolidated Minstrels Oct. 20; fair house.

WATERBURY.—JACQUES OPERA HOUSE: James O'Neill and his excellent co. presented Fontenelle before one of the largest audiences of the season Oct. 20. From the rise until the fall of the curtain on the last act the most intense interest was manifested by the audience. Mlle. Rhea in Much Ado About Nothing 31; audience large and enthusiastic. An indifferent co. supporting Josephine Cameron in East Lynne 25.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): The Silver King Oct. 20; large house. The World Against Her 24; fair house.

BRIDGEPORT.—BUNNELL THEATRE (E. S. Gibbons, manager): James O'Neill in Fontenelle Oct. 19; fine performance by an excellent co. to large business. Mrs. James Brown Potter and Kyrle Bellew in Therese 22 to good attendance. Rhea as Josephine 24 was as charming as usual; audience large and representative.——GRAND OPERA HOUSE (E. S. Gibbons, manager): Fate attracted a large audience 21. Lucier's Minstrels at popular prices 25, 26 gave an excellent performance to large houses.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Barbridge, manager): Eugene Robinson's co. in Paul Kauvar Oct. 24; crowded house. McCabe and Young's Minstrels 29; large house. Stuart Robson 31; packed house, at advanced prices and a highly appreciative audience. Vernona Jarbeau 26; The Hustler 4.

GEORGIA.

ALBANY.—WILLINGHAM'S OPERA HOUSE (W. D. Shackleford, manager): Anderson's Two Old Cronies Oct. 21 to a good house; performance pleasing. McCabe and Young's Minstrels 25; Barlow Bros.' Minstrels 26; The Hustler 28.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Stuart Robson in She Stoops to Conquer, The Henrietta, and The Bachelors to S. R. O. Oct. 19, 20. Receipts $1,700, and this election year. Vernona Jarbeau in Starlight 24, 25, to a small house first night.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Deshon Opera co. at popular prices to big matinee and packed house at night Oct. 29. Barlow Brothers' Minstrels 27; poor house.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): McCabe and Young's Operatic Minstrels Oct. 20; top-heavy house.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Barron, managers): Barlow Brothers' Minstrels Oct. 25; moderately large and enthusiastic audience.

ATHENS.—NEW OPERA HOUSE (F. S. Morton, manager): Deshon Opera co. opened week Oct. 22 at popular prices.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Two Old Cronies Oct. 25; good house. The Dazzler 21; fair house. A Breezy Time 24; small house.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Two Old Cronies Oct. 28; light business. Deshon Opera co. 20, 21, and matinee; crowded houses. Stuart Robson in She Stoops to Conquer 22; large audience. The Dazzler 24; one of the largest audiences of the season.

ILLINOIS.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Bobby Gaylor as Sport McAllister had a small house Oct. 22.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): A. W. Fremont in 777 to a fair house Oct. 20; performance satisfactory. The co. will rest until after election.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Bobby Gaylor in Sport McAllister Oct. 21; fair business.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. B. Hodkinson, manager): Andrews Opera co. in Dorothy Oct. 20 pleased a medium-sized audience.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): The Danger Signal Oct. 23, 24; very good performances to good houses.——ITEM: The church people here not having lived up to their agreement to patronize the theatre during the week, Messrs. Miller and Rogers have decided to again give Sunday night performances, The Danger Signal being the first attraction.

MATTOON.—DOLE'S OPERA HOUSE (Runyon and Hogue, managers): Little Duchess Oct. 22; good house; fair performance. Gibler's Comedy co. 25-29; Gorton's Minstrels 31; Jane Coombs 8; Our Married Men 17.

CLINTON.—THE FAIR OPERA HOUSE (Arthurs and Co., managers): Ole Olson Oct. 22; big business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Hoss and Hoss Oct. 20; large house; everybody pleased. A Kentucky Colonel 27; big advance sale. Lost in New York 1; Mr. and Mrs. Sidney Drew 2; Gilmore's Band 4; Pete Baker 10; A Trip to the Circus 11, 12.——OPERA HOUSE (F. B. Karch, manager): Wight Comedy co. in repertoire 17-22; fair houses.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Dockstader's Minstrels to a large house Oct. 18; audience well pleased. Hoss and Hoss 19. The Prodigal Father 22; co. first-class. A Kentucky Colonel 28, 29.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Hoss and Hoss Oct. 21. The Pearl Melville troupe opened a week's engagement 24 at 10-20-30.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Spider and Fly Oct. 25; large audience. Haverly's Minstrels 26; good advance sale. Friends 27 29; Lillian Russell Opera co. 7-6.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Frank Mayo 7-9.——PARK THEATRE (Dickson and Talbott, managers): Katherine Robert opened to fair business 24, followed by good business succeeding nights. Bartley Campbell's A Heroine in Rags was well presented. Aborn Opera co. 27-29; Dan A. Kelly 31-5; Whallen and Martell 7-12.——EMPIRE THEATRE (Henck and Fennessy, managers): The Pulse of New York, a melodrama with good scenic effects, opened to a fair house 24, and made a hit. Stella Mayhew assumed a number of characters, and meets their requirements. Gus Hill's Novelties 31-5.——ITEMS: Political meetings were held in the Grand and English's Opera Houses 24. The theatres open on that date suffered in consequence. Both of these houses are reserved for political purposes week of 31-5.—Armin Recker, musical director of The Shamrock co., is at home visiting his relatives.

HUNTINGTON.—OPERA HOUSE (H. E. Rosbrough, manager): Katherine Rober in A Heroine in Rags Oct. 21 to a small but well-pleased audience.——ITEM: William Aiswead of the Captain Herne U. S. A. co. was visiting friends in this city.

EVANSVILLE.—GRAND (King Cobbs, manager): Lew Dockstader Oct. 24; good house. The Old Homestead 27; Mr. and Mrs. Sidney Drew 31; Kidnapped 2.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): May Smith Robbins in Little Trixie Oct. 19; good house; fair performance. Katherine Rober 22 gave an artistic representation of A Heroine in Rags to a good house. Jessie Mae Hall 27-29; One of the Bravest 31; Lost in New York 4.

PERU.—EMERICK'S OPERA HOUSE (Frank C. Emerick, manager): Jessie Mae Hall Oct. 20-22 to fair business. Lenton's Comedy and Vaudeville co. 25 to big business.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): The Baldwin-Melville co. close an engagement Oct. 22. Leavitt's Spider and Fly 27.

MADISON.—GRAND OPERA HOUSE (G. Delogtz, manager): The season opened Oct. 24 with August in Neuville in Cannon Ball Express to a large audience, but not so well pleased as with his Boy Tramp. Little Trixie 29.

ANDERSON.—DONEY OPERA HOUSE (R. H. Cobetair, manager): Social Session Oct. 24 to fair business.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Wilson Naylor, manager): McKee Rankin and Frederic Bryton with a good co. were well received in A Kentucky Colonel Oct. 20. The Aborn Opera co. 24, 25 in Said Pasha and Boccaccio gave good performances to fair business.——ITEMS: A colored quartette has been added to the Kentucky Colonel co., and a soubrette part written in.—Dr. Robert W. Van Valzal, E. R., of the local lodge of Elks and a prominent member of all fraternities, died and was buried this week.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Little Trixie Oct. 22; fair house. Spider and Fly 26.——COULTER OPERA HOUSE (G. V. Fowler, manager): A Social Session 25, fair house.——ITEM: The tour of Perils of New York, under the management of E. R. Stevens, begins at the Columbia Theatre in this city 30.

ELWOOD.—OPERA HOUSE (P. T. Obrien, manager): Lenton Brothers' Vaudeville co. Oct. 19; good house. May Smith Robbins in Little Trixie 21; Below Zero 24; good houses.

IOWA.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): Dave Davidson and Annie Austin in Dangers of a Great City Oct. 25; packed house.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Alba Heywood in Edgewood Folks Oct. 29; large and well-pleased audience.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Dangers of a Great City to light business Oct. 17. McCarthy's Mishaps to good business 21, 22. The Operator 25; Clara Morris 26; Alba Heywood 31.——THE PEARL STREET THEATRE (Al. O. Trudelle, manager): Good business. Anna Dare, the contortionist, is one of the leading attractions this week. The female impersonators, Carroll and Lewis, Fannie Prestige, and Lillian Williams are retained.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Spooner Comedy co. in repertoire week of Oct. 29.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager): Barns and Summers' Dramatic co. Oct. 17 22; light business.——KIRK'S OPERA HOUSE (Charles King, manager): Social Session 31.

DAVENPORT.—BURTIS OPERA HOUSE (Charles H. Kindt, manager): Jane Oct. 19; big business. Aunt Bridget's Baby 20; good performance; small house. Hoss and Hoss 23; big house; pleased audience. Gilmore's Band 3.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Eunice Goodrich co. closed a week's engagement Oct. 22 to excellent business every night, at reduced prices. The Ensign is booked for 28; advance sale large. The Gilmore Band under its new leader will play here 5.

CLINTON.—BIJOU OPERA HOUSE (C. McMillan, manager): A. W. Fremont in 777 Oct. 17; good performance and large audience. The Jeannie Winston Opera co. in La Perichole 25; large audience; only one-half of the co. was with them. Manager McMillan had secured a large audience at advanced prices. He felt very much chagrined at the manager of the co., who claimed that he had the full number of people in his co. and would give a first-class performance.

BOONE.—PHIPP'S OPERA HOUSE (L. C. Goodwin, manager): Spooner Dramatic co. Oct. 17-22; fair business. Alba Heywood co. in New Edgewood Folks to good business 25.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Jane Oct. 20 drew one of the best houses of the season. The play and co. gave entire satisfaction. Jeannie Winston Opera co. 21, 22 to good business. McCarthy's Mishaps 27; Roland Reed 4.

IDAHO.

BOISE CITY.—SONNA OPERA HOUSE (Bayhouse and Richards, managers): The season opened with Carnival of Nations by the Boise World's Fair Club Oct. 21. The Wilbur co. 24-29. Niobe 7.——ITEM: Work, which for the second time was suspended on Pinney's Columbian Theatre, has been resumed. Max Kohn, a local artist, was awarded contract to paint scenery for Pinney's Theatre.

KANSAS.

FORT SCOTT.—OPERA HOUSE (Harry C. Ernich, manager): The Colonel Oct. 20; on account of the weather the audience was very small; co. very good. Harvest Moon 5; Heathcot and Jordan 7-9; Jack and the Bean Stalk 11, 12; Two Old Cronies 24.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Patti Rosa presented Dolly Varden Oct. 17 to a large and well-pleased audience.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Charles E. Schilling's Minstrels in Pirates of Penzance to fair business Oct. 21; performance good. The Schubert Male Quartette of Chicago to the largest house of the season 22.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M Crawford, manager): The Ensign Oct. 19; good performance to good business. Patti Rosa in Dolly Varden 22; S. R. O.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Schilling's Minstrels to a fair audience Oct. 19. The Harvest Moon 22; poor business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Patti Rosa in Dolly Varden to good business Oct. 18. Our Irish Visitors Oct. 26.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Harper and Taylor's Dramatic co. Oct. 20 22; light business.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Holden Comedy co. Oct. 17-22; good business. Charles E. Schilling's Minstrels to fair business 20. The Ensign 23; large house. John C. Rice in A Knotty Affair pleased a small but enthusiastic audience 24.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Spider and Fly Oct. 19; S. R. O. Sadie Scanlan 20 to a crowded house. Nat Goodwin was obliged to cancel 25, as leading lady, Mabel Amber, had left the co. Old Homestead 26.

OWENSBORO.—TEMPLE THEATRE (A. G. Sweeney, manager): Edwin Rostell booked for Oct. 21, 22, failed to appear. Gorton's Minstrels 5; Charles A. Gardner 9; Barrel of Money 12.

PADUCAH.—NORTON OPERA HOUSE (Fletcher Terrell, manager): Jane Coombs in Bleak House Oct. 19; poor business. George C. Staley in A Royal Pass 21, 22 to crowded houses.——ITEM: Frank B. Dallam, of the New York *World* staff, and wife, Georgia Metager, are in town visiting Mr. Dallam's family. Mr. Dallam was initiated into the local lodge of Elks since his arrival. The B. P. O. E. have a membership of nearly eighty, and is in a flourishing condition here.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Old Homestead Oct. 24; large house performance good. MacLean-Prescott 31.

DANVILLE.—OPERA HOUSE (L. S. Logan, manager): Stella Ransom, assisted by Mabel Brown, of Cincinnati, gave a recital Oct. 24 to fair business.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): The Labadie-Rowell co. presented Ingomar to a fair audience Oct. 24 in a most admirable manner. Mr. Labadie and Miss Rowell received several curtain calls. Dockstader's Minstrels 28.

LOUISIANA.

RUSTON.—NEW OPERA HOUSE (L. P. Marbury, manager): Gorman's Minstrels Oct. 27 pleased quite a large audience. Lizzie Evans in The Little Blacksmith, gave an excellent performance to a full house 22. Jennie Holman 31-1; The Nabobs 25.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): Robert Mantell in The Face in the Moonlight delighted large and fashionable audiences at advanced prices Oct. 19, 20. Litt and Davis' A Nutmeg Match drew a large audience 21, packed the house to the doors 22, and gave entire satisfaction. Go-Won-Go Mohawk 24-26; light business.——ITEMS: The Stockbridge Course will open 26 with A Trip to the Moon.—Oliver Byron in The Plunger 26, 27.—Jacob Litt was busy here 21, 22 reconstructing A Nutmeg Match.—Manager Lothrop is negotiating for the following attractions: Ward and Modjeska, Ole Olson, and several of Frohman's cos.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Oliver Byron and Kate Byron in The Plunger Oct. 24; packed house. Sherman's Phantasma 3, 4; Mr. Wilkinson's Widows 7.

AUGUSTA.—NEW OPERA HOUSE (Frank A. Owen, manager): Oliver Byron, supported by Kate Byron, in The Plunger Oct. 25; fair house; audience pleased. Wilkinson's Widows 8.

MASSACHUSETTS.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): The Plunger, with Oliver Byron and Kate Byron as joint stars, appeared at the Park Theatre Oct. 19 to poor business. The comic opera, Robin Hood, by the Robin Hood Opera co. 20; performance excellent, but the audience was small. The war drama, The Blue and the Gray, for the benefit of the Emmet Literary Association 23; receipts, $600. Dr. J. Carver in The Scout 24, 25; fair business. Annie Pixley 26; Thomas

E. Shea 3-5.——ITEM: Manager Drakenet went to great expense in order to produce The Scout by putting in a tank 30x25, to be filled with water. Waltham is the only city in New England in which this will be done except Boston.

SOUTHAMPTON.—ACADEMY OF MUSIC (W. H. Todd, manager): Arthur Rehan's co. in The Foresters did a big business Oct. 20.——ITEM: Franklin Roberts, who plays Richard Cœur de Lion in The Foresters, is quite a pedestrian. He walked from Springfield to Holyoke, and from Holyoke to this city, about twenty-five miles. Maude Granger in Lenora 5.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Robin Hood Opera co. in Robin Hood Oct. 20; large audience; co. fine. Caroline Hamilton as Maid Marian was excellent. Hallen Mostyn as the Sheriff, and John Peachey as Robin Hood won applause. Frank W. Conant, acting manager, won the esteem of all with whom he came in contact. Dr. Carver 22 in The Scout; large gallery; fair below. General satisfaction. Thomas E. Shea 24-27; good houses.——ITEM: Thomas E. Shea was presented with a beautiful basket of flowers by members of the Plymouth Club, of this city, 24, of which Mr. Shea is an honorary member.

LOWELL.—OPERA HOUSE (John P. Cosgrove, manager): Gloriana Oct. 19; good performance; large house. Ramsay Morris' co. in Joseph 24, 25; fine performances to good business. Annie Pixley 27; A Nutmeg Match 28; Frank I. Frayne 29; Dr. Carver in The Scout 31-5.——MUSIC HALL (Thomas and Watson, managers): The Colleen Bawn 24-26; The Sport of the Times 27-29 by the stock co. Business good.——HUNTINGTON HALL (George Nevis, manager): Kathleen Mavourneen 25; performance and business good.——BIJOU THEATRE (Abe Spitz, manager): Armand and Raymond, Ed. Kelley, Wilton and Nelson, John J. and Lillie Black, Fannie Ellis, Chadwick, and Prof. W. A. Behan and his trained dogs 24-29; good houses.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Miss Blythe of Duluth was introduced to one of the largest audiences of the season by Annie Pixley Oct. 20. The small audience that greeted the Early Birds saw and heard all they expected 22. Theresa Newcomb presented New Mexico and The Boy Scout to good-sized audiences and succeeded in entertaining them 24, 25.

MARLBORO.—THEATRE (F. W. Riley, manager): Captain Carver in The Scout filled the theatre at both performances Oct. 21, Columbus day. Shadows of a Great City 25 to excellent business. Co., play, and stage settings gave entire satisfaction.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): Maude Granger in Lenora Oct. 20; large house. Cyrene in Pert 22; light house. The piece is very weak and the co. poor. Annie Pixley in Miss Blythe of Duluth to a crowded house 24. Miss Pixley has surrounded herself with a first-class co., and her new piece is a success.——ITEM: Iola Pomeroy who is at present making her home in this city, her co. having closed here, will go out again after election, with a greatly strengthened co.—The Thomas E. Shea co. will lie off election week, and Mr. Shea will become a benedict. A leading belle of Belfast, Me., is to be the bride. His friends here all unite in congratulations.

ADAMS.—OPERA HOUSE (E. R. Karner, manager): McSweeney's Nomination Oct. 24; fair house.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Iola Pomeroy in Little Hurricane Oct. 21; large audience. A Nutmeg Match 29.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Robert Mantell in The Face in the Moonlight Oct. 22; crowded house; fine performance.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): Mora closed Oct. 22 after a big week's business; packed houses at every performance during her engagement. Robin Hood Opera co. 26.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Gertrude Corey Dramatic co. of this city presented Drifted Apart and Crawford's Claim at a matinee Columbus day and the evening of Oct. 22 to light business. The Ideal Minstrels, composed of home talent, played for the benefit of Co. M 24, 25 to rather small houses.——MUSIC HALL: The Tavary-Del Puente Concert co. gave an entertainment 21 of rare merit to a large audience.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Cyrene had a fair house Oct. 19. Her dancing was well liked, but the play was weak. The No. 2 co. of the Bostonians gave a fine performance of Robin Hood to a large and well-pleased audience 21.——GAIETY THEATRE (A. B. White, manager): Lovenberg's Phantasics were the principal features at this house 24-29; fair business.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): Clay Clement in The Bells Oct. 19, to a light house, following with Hamlet 20 to a fair house. He deserved full houses. Frank Mayo played Davy Crockett to a fair house 22.——ITEM: J. B. Everham will join Clay Clement at Cincinnati 31. Their time is booked till 2, then they make a Pacific tour under Al. Hayman.

DOWAGIAC.—OPERA HOUSE (R. Lewis, manager): Young's Players in Dad's Girl Oct. 19; good business. His Nibs the Baron 21.——ITEM: Owing to unavoidable delays, the opening of the new Beckwith Auditorium has been postponed until early in January when Col. Robert Ingersoll will deliver his famous lecture on Shakespeare. Rhea a week later.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Siberia had a light house Oct. 20. The Waifs of New York, minus Katie Emmett, drew a good-sized audience 21. Nellie McHenry in A Night at the Circus 8.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Clay Clement Oct. 21, 22 to light business; performances very satisfactory. John Dillon as The Model Husband 25; fair house. His support is very good, and the audience was well pleased with the play.——GRAND OPERA HOUSE (Harry Churchill, manager); Weston's Comedians 24; good business.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Waifs of New York Oct. 20; S. R. O. John Dillon in A Model Husband 21; fair house.

BENTON HARBOR.—YORK'S OPERA HOUSE (J. A. Simon, manager): John Dillon in A Model Husband Oct. 25.——CHAT: Chas. Franklin, in advance of Lenton Brothers Vaudeville co. was in the city 24.—L. F. Abbott is spending a few days in this city.—L. F. Brown, in advance of the Blind Boone co. stopped a few days here.

GRAND RAPIDS.—GRAND OPERA HOUSE (O. Stair, manager): Frank Mayo in Davy Crockett Oct. 24-29. While the play was well put on and capably acted, it failed to attract large houses. May Russell Comedy co. 30-5.——ITEMS: The Mozart Symphony Club opened the Hartman course of entertainments 25 before a large audience.—Powers' new opera house is progressing finely and will be ready for opening Nov. 17.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd managers): Waifs of New York Oct. 20; Frohman's Lyceum Theatre co. in The Charity Ball 22; both to large audiences. Charles McCarthy's One of the Bravest 24 to good business.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Fred Felton's Monte Cristo Oct. 21; Calhoon Opera co. 24, 25.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Siberia to fair business Oct. 18. The Limited Mail 24; large house. Waifs of New York 28.

MINNESOTA.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Horton, manager): Columbian exercises Oct. 21 by home talent; well patronized. Dr. O'Leary lectures on physiology and physiognomy, series of lectures commencing 24.

DULUTH.—TEMPLE OPERA HOUSE (J. T. Condon, manager): The Lost Paradise Oct. 24 to one of the largest houses of the season; receipts over $780.——THE LYCEUM (Arthur E. Miller, manager): Dark.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Jane Oct. 24; large audience.——BIJOU OPERA HOUSE (Jacob Litt, manager): Ulric Aberstrom opened a week's engagement 23 to the capacity of the house. She made an unqualified hit.——ITEM: Your correspondent's wife presented him with a nine-pound girl, Oct. 20.—[Best wishes for mother and daughter. Suggest Chrysanthemum for given name.—CORR. ED. MIRROR.]

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): The Lost Paradise co. did a fair week's business week ending Oct. 22. The German Theatre co. presented Kyritz-Pyritz 23 in a very creditable manner to a large audience 24. Charity Ball and The Wife 25-29.——LEFT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): J. W. Summers and his capable co. presented Jerry the Tramp 24-29, opening to a full house. The Ensign 30-5.——OLYMPIC THEATRE (Harry Montague, manager): Good business continues.

MISSOURI.

HARRISONVILLE.—EVANS' OPERA HOUSE (T. D. Evans, manager): May Stewart co. Oct. 20; good house.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (C. P. Elliott, manager): The Ensign Oct. 21, 22; Our Irish Visitors 23, 24; both to fair business.

SEDALIA.—FERRIS GRAND (G. L. Ferris, manager): A Turkish Bath Oct. 25; crowded house; satisfactory performance (excepting the "gags" referring to people in the audience). McCabe and Young's Minstrels 21. Rentshaw and Ten Broeck 24; good house.——ITEM: Local "gags" aimed at persons in the audience, as in two cases during a performance here, one victim being a gentleman accompanied by a lady, are in very bad taste, and in cases where the motive may be construed as malicious, the aggrieved party may seek legal redress.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): May Stewart Oct. 19; fair houses at advanced prices. McCabe and Young's Minstrels 28.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): A Turkish Bath Oct. 20.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Decker Brothers' Minstrels gave a good performance to a fair house Oct. 25.

CUMBERLAND.—ACADEMY OF MUSIC (Gus White, manager): The City Sports drew a large and well-pleased audience Oct. 25.

MONTANA.

HELENA.—MISC.'S OPERA HOUSE (J. C. Remington, manager): Roland Reed in Innocent as a Lamb and The Woman Hater Oct. 18, 19, to S. R. O.

GREAT FALLS.—OPERA HOUSE: Roland Reed in Lend Me Your Wife Oct. 17, S. R. O. Audience very enthusiastic. The Junior Partner 21.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Roland Reed and his clever co. of players to S. R. O. Oct. 22. Mr. Reed is a great favorite here, and will always draw immense houses.——ITEM: Silver Bow Lodge No. 240, B. P. O. E. gave a social session to Roland Reed and his co. 21, Frank Lampson presiding.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Ellick Miller manager): The Crockett Comedy co. were restrained from playing week of Oct. 17 22 by the management of the Love on account of incompetency and also from the fact that they were putting on stolen plays. Patti Rosa 31.

LINCOLN.—THE LANSING (E. A. Church, manager): Dangers of a Great City Oct. 18, and McCarthy's Mishaps 20, each did good business. The Ensign 24; packed house; excellent performance. Despite campaign year, with but one exception, every first-class attraction at this house this season has done exceptionally big business. The Operator 26; Patti Rosa 27; Roland Reed 30.——THE FUNKE (L. M. Crawford, manager): A Barrel of Money 20-22 seems to have been changed from a farce-comedy to a melodrama, and thereby improved. Spooner Comedy co. began week's engagement 24.

BEATRICE.—PADDOCK OPERA HOUSE (Osborne and Graves, managers): A Barrel of Money Oct. 19; good business.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Oliver Byron in The Plunger Oct. 20; fair business; performance good. Robin Hood Opera co. 27.

NASHUA.—THEATRE (A. H. Davis, manager): Robert Mantell to a large house Oct. 21.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Cyril Tyler drew fairly well Oct. 24; A Nutmeg Match 31.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): James H. Wallick and a good co. presented The Bandit King to a tremendous house Oct. 22; performance very satisfactory. Bartholomew's Equine Paradox to fair business 24-26. Hoss and Hoss 5; Blue Jeans 9, 10.

NEWARK.—MINER'S NEWARK THEATRE (Col. W. M. Morton, manager): The Voodoo Oct. 24-29; fine houses. Held in Slavery 31-5.——JACOBS' THEATRE (M. W. Tobin, representative): A Hole in the Ground 24-26 to small houses. Nobody's Claim 27-29 to good houses. The Country Circus 31-5.——WALDMAN'S OPERA HOUSE (Fred. Waldman, proprietor): Sam Devere's Own co. to full houses 24-29. Williams' Meteors 31-5.

CAMDEN.—TEMPLE THEATRE (C. C. Durban, manager): Hanlon Brothers' Fantasma Oct. 24-25; excellent houses. Fanny Rice in A Jolly Surprise 31-1.——ITEM: J. Frank Minchen, treasurer of Fantasma, is a courteous gentleman, and made himself very popular here.

ATLANTIC CITY.—GRAND OPERA HOUSE (C. R. Myers, manager): Aoss Family Oct. 22; fair house. The Two Sisters 3.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): New York Day by Day Oct. 20-22; good houses. James O'Neill in Fontenelle did only fairly well 24, 25. The house should have been crowded as we have not had the pleasure of seeing such a clever play so well acted and mounted in some time. Mr. O'Neill was called before the curtain repeatedly during the engagement. A Hole in the Ground 29; Lord Rooney 31-2.——PEOPLE'S THEATRE (George E. Roger, manager): Moore and Vivian's Vaudeville Boom week ending 22. May Howard co. drew a series of good houses 24-29.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Mr. Potter of Texas attracted good-sized audiences Oct. 24-26. Lady Lil, as presented by Lilian Lewis, 27-29, drew large houses.——COOK'S OPERA HOUSE (H. R. Jacobs, manager): Charles L. Davis in Alvin Joslyn 24-26; large houses. Good Old Times to good business 27-29.——ACADEMY (H. R. Jacobs, manager): The City Club tested the capacity of the house week closing 29. The Early Birds 31-5.——MUSEE THEATRE (M. S. Robinson, manager): The Two American Macs and a good co. of artists did an excellent business week closing 29. Specialties 31-5.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Stetson's Uncle Tom's Cabin co. Oct. 21; large house; performance good. Benedict's Fabio Romani next.——ITEMS: Stetson's two bands took part in the Columbus Day parade here.—Gorman's Minstrels will give a benefit for John Mills, who had his foot taken off by the cars several months ago. Mr. Mills was advance agent for this co. the first part of last season.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): Harry Lacy, supported by Emily Rigl, in The Planter's Wife, to good business Oct. 20-22. The Foresters, under the management of Arthur Rehan, opened to a large audience 25. Of the co., Belle Archer is entitled to praise for a very sweet and womanly rendering of Maid Marian. Ramsay Morris Comedy co. in Joseph 27-29. Said Pasha 31-Nov. 2.——FAMILY THEATRE (C. H. Smith, manager): Charles J. Stevenson in Enoch Arden to fair houses 24-29. Dan McCarthy 31-5.——GAIETY THEATRE (Thomas Barry, manager): Sefton and Watson's Vaudeville co. to good houses 24-29. Allen's Comedians 31-5.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Under the Lion's Paw Oct. 27; good business. J. K. Emmet 3; Danger Signal 24; McLean-Prescott 26.——ITEM: Notwithstanding the political demonstrations, business at the Opera House remains good.—The organizers of the Canfield and Matthews' Minstrel co. withdrew after engaging F. B. George as leader of the band and orchestra, and also Harry Dagwell and Tom Keating, of this city. The projected co. died for lack of monetary nourishment.

ELMIRA.—MADISON AVENUE THEATRE (Wagner and Reis, managers): The House on the Marsh drew poorly Oct. 24; performance fair. Under the Lion's Paw 25, 26; fair business. The lions were the only feature worthy of mention. Early Birds 27; Levy's Band Concert co. 9.——ITEMS: John Nicholson, formerly of The Old, Old Story co., with his brother, Joseph, have signed with Professor Herrmann. They reside in this city.—Fred. O. Priest, also of this city, left for New York 20 to join The Old, Old Story co.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles M. Ball, manager): Lillian Lewis in Lady Lil Oct. 21; light house. Rhea 1.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Rhea Oct. 26, 29.——GRISWOLD OPERA HOUSE (S. H. Hickey, manager): W. S. Cleveland's Minstrels to a big house 26.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): By Proxy to fair business Oct. 20, Charles T. Ellis 21; S. R. O. Telephonia 27; Fabio Romani 31; Ezra Kendall's Pair of Kids co. 2.

MIDDLETOWN.—CASINO THEATRE (Horace H. Corey, manager): J. H. Wallick in The Bandit King Oct. 20; packed house. The Metropolitan College Glee Club, of New York, to light business 21. James O'Neill in Fontenelle 22 to fair business, although the star, play, and co. deserved the largest house of the season.

SALOME.—OPERA HOUSE (A. H. Merritt, manager): Aaron Woodhull in Uncle Hiram, with Proja Griswold, who shared the honors, to a large and delighted audience Oct. 19. Decker Brothers' Minstrels 4; Hope Booth 8; Si Perkins 14; Maude Billman, supported by Adams' Dramatic co., week of 21.

BORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): The Waite Comedy co. closed a successful week's engagement with a sacred concert Oct. 23. Crowded houses nightly. Ezra Kendall 31; J. K. Emmet 2; Levy's Band 11.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): A. S. Lipman in By Proxy Oct. 21; good business. Uncle Tom's Cabin 27.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Fabio Romani Oct. 24; fair business; performance good.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Annie Mitchell closed a week's engagement Oct. 22 to fair business. Mrs. Flynn's Boarding House 24; large audience.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): The Mendelssohn Quintette Club, of Boston, opened the Y. M. C. A. lecture course Oct. 24 to a very large house.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Dan McCarthy in The Rambler from Clare 18; large and enthusiastic audience. Fabio Romani was finely presented 24 to a well-filled house.——TOWN HALL: The May Davenport co., under the name of the Lillie McHenry co., 27 to a small house. Co. very poor.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): James O'Neill in Fontenelle to a large and enthusiastic audience Oct. 21; performance and scenery fine. The Foresters 22; good-sized and well-pleased audience; performance good.

OSWEGO.—ACADEMY OF MUSIC (I. A. Wallace, manager): May Davenport Oct. 24; canceled. Fabio Romani 27; Telephonia 31; Ezra Kendall 3; J. K. Emmet 8; Robin Hood 10.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): J. K. Emmet in Fritz Oct. 27; one of the largest houses of the season.

NEWBURG.—ACADEMY OF MUSIC (Watson Jerome, manager): The Foresters Oct. 21; good performance to a large audience.——ITEM: The Foresters played here on a guarantee.

ITHACA.—WILGUS' OPERA HOUSE (H. L. Wilgus, manager): Waite's Comedy co. to packed houses week ending Oct. 24.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): J. K. Emmet Oct. 28. Uncle Tom's Cabin 31; Primrose and West's Minstrels 2; Madame Belle Cole testimonial concert 3; Madeline Merli in Frou-Frou 5. Business is pretty fair, notwithstanding the political excitement.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: The Kid closed before reaching here, and canceled dates Oct. 20-22. Good Old Times to fair business 24-26. Alvin Joslin 27-29; A Railroad Ticket 31-2; Silver King 7-9.——WIETING OPERA HOUSE (Wagner and Reis, managers): Lillian Lewis in Lady Lil drew fairly 24-26. Manager Richard Marston reports good business. He does a clever bit in the second act of Lady Lil. E. S. Willard in The Middleman 31-1; Rhea 2; Minnie Seligman-Cutting 7, 8.

NORWICH.—CLARKE'S OPERA HOUSE (L. and A. Babcock, managers): Arthur C. Sidman in Squire Haskins Oct. 26; fair audience; performance satisfactory.

BINGHAMTON.—STONE'S OPERA HOUSE (Clarke and Delavan, managers): Irish Loyalty Oct. 20; fair business. Country Circus 24-26; well-filled houses.

OHIO

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Limited Mail packed the house again Oct. 19. Spider and Fly to good business 22.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): By Wits Outwitted 19; fairly good house. Prof. Flynn, the Irish mesmerist, 20-22; fair business.——ITEM: Manager Waldman, of Black's, has made arrangements with the German Theatre co. of Cincinnati, a stock co. which plays in Cincinnati, Dayton, and Columbus, to give a performance in Springfield every three weeks during the season.

COLUMBUS.—HENRIETTA THEATRE (Dickson and Talbott, managers): Gus Williams in April Fool Oct. 20-22; fair business; performance good. A very large audience greeted Spider and Fly 24. Haverly's Minstrels to a packed house 25; Blue Jeans 27-29; The Witch 3-5; Power of the Press 6-9.——GRAND OPERA HOUSE (Miller Bros.', managers): Friends, with the original cast, opened to a very large audience 23, and promises to be a drawing attraction for the week. The South Before the War 30; Mrs. James Brown Potter 7-9; Alabama 14-16; Ward and James 17-19.——PARK THEATRE (Dickson and Talbott, managers): Daniel A. Kelley in After Seven Years, and The Shadow Detective opened to S. R. O. 23; general satisfaction. Milton Aborn Opera co. 30-5; Lost in New York 6-12; James B. Mackie in Grimes' Cellar Door 13-16.

CANTON.—THE GRAND (M. C. Barber, manager): Carroll Johnson in The Gossoon Oct. 20; fair business. Mr. and Mrs. Sidney Drew in That Girl from Mexico pleased a fair audience 21. Haverly's Minstrels 22; good business.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Spider and Fly (Western co.) Oct. 24; fair business. Blue Jeans 25, 26; crowded houses. Laura Burt as June made a most favorable impression.——THE PARK (Harry E. Feicht, manager): Our Country Cousin 24-26; large audiences. Master and Man fills out the week. The Postmaster 31-5.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Spider and Fly Oct. 20; crowded house. Blue Jeans 24; audience highly pleased.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Robert Downing to a large and well-pleased audience Oct. 21. Earl and Stephens in A Merry Time 26.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman, managers): Gus Williams Oct. 19; good house, and gave entire satisfaction. Heywood's Celebrities booked for 25; large advance sale.

IRONTON.—MASONIC OPERA HOUSE (B. F. Elsberry, manager): Kajanka to a very large but disappointed audience Oct. 20. Mr. and Mrs. Sidney Drew in That Girl from Mexico gave one of the best and most pleasing performances of the season 21. Business good. The Rileys 7-12.

MARION.—MUSIC HALL (J. B. Sargent, manager): A Pair of Jacks Oct. 20; large house.

NEW CARLISLE.—GEM OPERA HOUSE (Lowman and Stockstill, managers): Prof. J. F. Flynn, the mesmerist, Oct. 24; light business. A Pair of Jacks 5.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Heroine in Rags Oct. 19; small house. Ole Olson 3.

HAMILTON.—GLOBE OPERA HOUSE (Bristley and Connor, managers): Spider and Fly Oct. 21; matinee and evening to fair houses; good performance. The Old Homestead 23; packed house. Master and Man 24; very slim house.——MUSIC HALL (W. Morner manager): Our Country Cousin 22, 23; poor houses.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde manager): A Merry Time Oct. 21; light business. Sousa's New Marine Band 23; fair-sized audience. An attack by the ministers of this city on the band kept many from attending. The concert was fine, and the audience very enthusiastic.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Earl and Stevens' A Merry Time to fair business Oct. 20. Ole Olson 2.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Edward Maro comb., billed for Oct. 19, failed to appear, having missed the train at Columbus. Little's World 20; fair patronage.

CLARKSVILLE.—OPERA HOUSE: Labadie-Rowell co. will present Ingomar and Damon and Pythias Oct. 27, 28.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): South Before the War Oct. 20; full house. Columbus 21, 22 Catholic Dramatic Club; crowded houses. Little's World co. 24; fair house.——ITEMS: Miss Mai, the star of The World co., left it at Louisville on account of illness.—Wright Huntington, on imagination, while on the way to Pittsburg, stopped over to see his many friends.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Frohman's co. in The Charity Ball and The Wife Oct. 20, 21; good houses, playing against a Columbian celebration. Hoss and Hoss 25.——PEOPLE'S THEATRE (Brady and Garwood, managers): The Midnight Alarm to a good week's business 24-29. The White Slave 31-5.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Frank M. Wills' Wait Till the Clouds Roll By Oct. 8; light house; poor performance. Two Old Cronies 19; fair house. Joseph Murphy in Shaun Rhue 20; fair house. Haverly's Minstrels big house 21; one of the finest minstrel entertainments seen here. Mr. and Mrs. Sidney Drew 22, in That Girl from Mexico to a light house.

BELLEFONTAINE.—GRAND OPERA HOUSE T. L. Hutchins, manager): Edwin T. Mayo presented After Twenty Years Oct. 24, 25, to very poor business.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE (S. H. Friedlander, manager): The Junior Partner Oct. 17-20 had average attendance.——CORDRAY'S NEW THEATRE (Cordray and Ware, managers): Humbug 17-23 duplicated its first week's business i. e., S. R. O.——ITEMS: The Red Light, a new scenic melodrama, by William H. Lytell, stage manager and leading man at Cordray's Portland Theatre, will be produced here 31.—The Portland Lodge of Elks, No. 142, will give at monster entertainment at the Marquam Nov. 12. The proceeds will go to furnishing the Lodge's new hall here. When finished, it will be one of the finest in America.—Charles M. Gray, character comedian at Cordray's here, is a great favorite, and is adding to it every time he comes on the stage.—William Atkinson, familiarly known as San José Bill, was married here to Ethel Clifton 15. Both are excellent vaudevillists, and left here 17 for San Francisco, where they will open at the Wigwam Theatre.—The Portland and Industrial Exposition closed 22. Its average attendance during the past thirty days has been 6,000 daily.

PENNSYLVANIA.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Osler, manager): The Patrol Oct. 25; fine performance; big business.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Decker Brothers' Minstrels drew a fairly good house Oct. 22. The Redding-Stanton co. opened 24 to a very large house.

NEW CASTLE.—OPERA HOUSE (R. M. Allen Jr., manager): J. K. Emmet in Fritz in Ireland drew a large audience at advanced prices Oct. 21. The South Before the War pleased a good house 22. Madeline Merli 31.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): Alfred Kelcy in Widow Murphy's Goat Oct. 24; S. R. O.; everybody pleased. Tony Farrell 26; Muggs' Landing 31.——ITEM: Travesse and Benedict's Minstrels booked for 31, it is reported, have disbanded and contract canceled.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne manager): Boston Comic Opera co. Oct. 17-22; fair business.

POTTSTOWN.—GRAND OPERA HOUSE (C. F. Strohl, manager): The House on the Marsh Oct. 20; large audience.——ITEM: THE MIRROR is on sale here at J. W. E. Boettner's news depot, 19 South Hanover Street.

CORRY.—WEEKS' THEATRE (A. E. Weeks, manager): J. K. Emmet Oct. 25; packed house; audience generally dissatisfied. Madeline Merli 2; Danger Signal 4.

PLYMOUTH.—OPERA HOUSE (R. N. Smith manager): Nobody's Claim Oct. 22 was canceled by local management on account of the late arrival of the paper.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Henry E. Dixey Oct. 25.——ITEMS: George H. Adams and wife, of the Fantasma co., celebrated the nineteenth anniversary of their marriage here by giving a fine supper to the co. and others 20. Their children, Tonina and Lily, entertained their guests with clever songs and dances.—The Reprieved co. stranded here 24. Their manager, W. L. Dobson, was arrested for a board bill, but he was released upon payment of the bill by a friend.

LANSFORD.—OPERA HOUSE (J. W. Maloy, manager): George H. Timmons in the Fairies' Well Oct. 20; full house; pretty scenery; good specialties; excellent satisfaction.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Fairies' Well co., stronger than heretofore, gave a good performance to a profitable business Oct. 21.——ITEMS: Since fewer attractions are played business has greatly increased. One attraction a week is sufficient here.—Manager Quirk showed his enterprise during the absence of gas in having electric light put in the house in a few hours.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Mervyn Dallas in The House on the Marsh Oct. 14 to a fair and well-pleased house. This co. returned under some difficulty, and presented Reprieved to a fair house 21. The co. collapsed here. Under The Lion's Paw 24; large and well-pleased house. Colonel Boone and his trained lions were an excellent attraction.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Fairies' Well as usual to a crowded house Oct. 20. The Police Patrol to good business 26.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliot, manager): Redding-Stanton co. week of Oct. 17 to fair business.——LYCOMING OPERA HOUSE (John L. Guinter, manager): The House on the Marsh 22; small but pleased audience. The Police Patrol 24; good-sized audience.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): E. A. Warren in Nobody's Claim to a large audience Oct. 25.——ITEMS: George M. Devere has signed with Nobody's Claim for next season.—W. P. Clark, leading man with Hardie and Von Leer's foreign On the Frontier co. joined Nobody's Claim co. 28.

OIL CITY.—OPERA HOUSE (B. Lowentritt, manager): One of the Finest Oct. 26; fair house; performance satisfactory.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Henry E. Dixey in The Mascot Oct. 24; fair house; excellent entertainment. Sousa's Concert Band 26; moderate house.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): One of the Finest to good business Oct. 20.

IRWIN.—OPERA HOUSE (Dr. J. C. Taylor, manager): Edward J. Hassan in One of the Finest Oct. 11. General satisfaction; house full. Alfred Kelcey in Widow Murphy's Goat 21; house packed to the doors; audience highly pleased.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): The County Fair Oct. 25; attendance

good. Miss Helvett was received by a goodly number of admirers 26. Louise Leslie Carter assumes the title role, and is supported by Jennie Reifferth, Nina Bertina, Lilly Jansen, Mark Smith, and J. W. Herbert in the principal roles.——WORLD'S MUSEE (C. P. Dempsey, manager): New faces: P. J. Kenyon, James Devine, Carrie Monroe, Charles Carter, and Major Atom; good entertainment and attendance satisfactory.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Nobody's Claim to poor business Oct. 24. County Fair had a packed house and pleased everybody 26.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Local entertainments Oct. 24-29.——ACADEMY OF MUSIC (John D. Mishler, manager): Mervyn Dallas' co. in House on the Marsh gave a good performance 19. Agnes Herndon gave a good presentation of La Belle Marie 22; all to good houses. Louise Leslie Carter and co. in Miss Helyett 25. Henry E. Dixey in The Mascot 26.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): J. K. Emmet as Fritz in Ireland Oct. 25; large and well-pleased audience. The Boston Stars 26; large and appreciative audience.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Madeline Merli Oct. 21; good business, but failed to please her audience. Alfred Kelcy in Widow Murphy's Goat 22 to moderate business. John Philip Sousa's Marine Band, matinee, 26 at advanced prices to a packed house. Blue Jeans 27; Pay Train 28; Charity Ball 29; John L. Sullivan 24.——FAMILY THEATRE (Harry Davis, manager): Crowded houses nightly.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Irish Loyalty drew a large house Oct. 21; good performance. The Police Patrol drew one of the largest houses of the season 22. Agnes Herndon in La Belle Marie 25 to good business.——MUSIC HALL (E. C. Frank, manager): Annie Mitchell co. opened a week's engagement 24 to fair business. Under Two Flags was the attraction. Business has increased nightly, which indicates a good week.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Morrow manager): Mr. Wilkinson's Widows opened for a week's engagement Oct. 24 to a large house. Annie Pixley 31-5.——B. F. KEITH'S OPERA HOUSE (E. B. Beram, manager): My Jack opened to a full house 22; good advance sale for the week. The World Against Her 31-5.——WESTMINSTER THEATRE (George H. Batcheller, manager): Early Birds Burlesque co. 24-29; good business. Hart's Boston Novelty co 31-3.——LOTHROP'S MUSEUM (William C. Chase, manager): Romany Rye 24-29; Ranch 10 31-5.——ITEMS: Harry Le Beau, representing Hart's Boston Novelty co., was here 24, and says business thus far has been very good.——N. N. Noyes has succeeded William Waters in the box-office at Keith's.——Lawrence Cantley, formerly leading man with Margaret Mather, joined Mr. Wilkinson's Widows here 24, succeeding Wilton Lackaye, who is to play the leading part in Bronson Howard's new piece, Aristocracy.——Frank Murray, manager of Frank Daniels' co., was here 25 in the interest of Charles Frohman's Comedians, with which organization he is connected, during the temporary rest of Mr. Daniels' co.——Thomas Baker, Frank W. Sanger's road manager, has taken charge of Mr. Wilkinson's Widows for the rest of the season for Charles Frohman.——Smiley Walker, ahead of Annie Pixley, was here 25 and informed your correspondent that during the week of Oct. 31 Miss Pixley's new piece, The Stormy Petrel, will be given its initial presentation at the Providence Opera House. Miss Blythe of Duluth will also be presented.——The Boston Symphony Orchestra, Arthur Nikisch conductor, received a hearty reception at the first in their series of concerts, which was given in Infantry Hall 26. There was present the largest audience yet seen at one of their concerts in this city, and the hall was well filled. Emma Juch assisted as soloist, and the programme rendered brought forth no little applause.——The first in the series of "Star Course" concerts, under the management of P. W. Lovell, was given at Infantry Hall 25. Emma Juch and the Ruggles Street Male Quartette of Boston were the attractions and delighted a large house.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Ramsay Morris' Comedy co. in Joseph gave us the best legitimate comedy we have had here for a long time. The co. as a whole are excellent, and the piece is well staged. Thomas E. Shea in repertoire 31 for three nights in Escaped from Sing Sing, Barred Out, and Our Strategists.——ITEM: Alonzo Dowley, better known as "Lon," the MIRROR'S former correspondent here, died of consumption 25. He had an extensive acquaintance in the profession, and was the possessor of a fine collection of old programmes.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Vernona Jarbeau Oct. 20; well-pleased audience. A Breezy Time 27; Warde-James 31-1.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Charles B. Hanford 28, 29; Deshon Opera co. 31-1.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE (Charles Harmeling, manager): Little Nugget Oct. 21; fair performance; small audience. Corinne in Arcadia Oct. 26 was greeted with a large house. At the close of the first act the local Lodge of Elks presented Corinne with a beautiful floral harp.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): MacLean and Prescott drew large houses Oct. 21, 22. Sol Smith Russell 27-29; Gorman's Minstrels 31-1.——THE BIJOU (J. H. Mittler, manager): Sadie Hasson in A Kentucky Girl to packed houses all last week—in fact, people were turned away several nights. Augustin Neuville in The Boy Tramp is doing a prosperous business. Me and Jack 31-5.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Cawthorne's Little Nugget co. Oct. 19; fair business; satisfactory performance. Paul Kauvar 26, 27; Corinne Opera co. 28.

MEMPHIS.—GRAND OPERA HOUSE (George R. Harsh, manager): Al. G. Fields' Minstrels to only fair business Oct. 17-19. Sol Smith Russell next.——LYCEUM THEATRE (John Mahoney, manager): Kidnapped, a melodrama, by the Anderson co., opened 17-19 to fair business down stairs, and large houses up-stairs, followed 20-22 by Alabama to large and satisfactory houses. George C. Staley next.

KNOXVILLE.—STAUB'S THEATRE (Staub and Smith, managers): Jules Grau's Opera co. week ending Oct. 22 to large audiences. Popular prices. Corinne in Arcadia 27; Gloriana 31.——ITEMS: L. J. Tulloch, representing Corinne, was in the city 22. Business Manager Aibli and Treasurer Bloom have resigned. Hereafter Messrs. Staub and Smith will have the theatre under their personal management.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): The Leslie Davis co., supporting Frank Linden Oct. 27-29 to largest business ever done in this city. S. R. O. was placed in front of the box-office each night.

TEXAS.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Charles Gardner Oct. 18 in Fatherland to a good house; fair performance. Fast Mail 19 gave the best performance of the season. The Private Secretary 20; fair house; excellent performance. Ship Ahoy Opera 21; packed house.——ITEMS: W. P. Mollere, stage carpenter, of The Ship Ahoy co., was left here very ill and without money. Frankie E. Broach and Lisa Nesbit also of the same co. left on account of the manager (J. H. Slocum) owing them six weeks' back salary, and are at the Hotel Royal taking care of Mr. Mollere, who is in a very critical condition. Your correspondent is getting up a subscription so as to realize money enough to send them to their homes in New York.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Hettie Bernard Chase Oct. 21 in Uncle's Darling to fair business. Play cut.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): Hettie Bernard Chase in Uncle's Darling Oct. 17; good house. Ship Ahoy filled the house 18; audience well pleased. Private Secretary 21; small, but well-pleased audience.

GALVESTON.—TREMONT OPERA HOUSE (Geo. S. Walser, manager): The Devil's Auction opened Oct. 27 to breathing room only, and attracted large houses 28. Katie Putnam 19, 20 in An Unclaimed Express Package, and Lena the Madcap; business not large.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): The Midnight Alarm to a big gallery and fair lower houses Oct. 18. The soubrette of the company, Belle Gilbert as Sparkle, was very good.——ITEM: The late Charles L. Harris, formerly resided here, where he had a great many friends who deeply regret his untimely death. His sister, Mrs. E. W. Hope, resides here.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Private Secretary, headed by Edwin Travers, to good houses matinee and night Oct. 22.

JEFFERSON.—CHASE'S OPERA HOUSE (A. A. Chase, manager): Lizzie Evans in The Little Blacksmith to good business Oct. 21.——ITEM: Manager A. A. Chase has made a decided improvement in the Opera House, by widening the stage.

GREENVILLE.—KING OPERA HOUSE (Joe Teagarden, manager): The Black Flag Oct. 24; fair audience.

AUSTIN.—MILLETT'S OPERA HOUSE: Charles A. Gardner in Fatherland played to an excellent house Oct. 17. Edwin Travers' Comedians in The Private Secretary to a splendid house 19. Devil's Auction to a big house 20. Ship Ahoy matinee and night 22 to good business.

MARSHALL.—OPERA HOUSE (Woltz and Yakel, manager): Lizzie Evans in The Little Blacksmith Oct. 20; fair house.

SAN ANTONIO.—GRAND OPERA HOUSE (J. R. Tendick, manager): Private Secretary Oct. 17, 18 to good business; "he co. gave entire satisfaction. The Devil's Auction 21-23; packed house; excellent co. Ship Ahoy 24; Fast Mail 25, 26; Katie Emmett 28, 29, and Midnight Alarm 30, 31.——ITEMS: Harry Sweatman of the Devil's Auction co. has been very ill with pneumonia, but is now well and went to his post at Dallas. Mr. Buth has been doing "advance" for the co.——It is reported here that Bob Fitzsimmons disbanded in New Orleans, bad business the cause.——Your correspondent noted the following advance men in town this week: Smith F. Turner, of The Fast Mail; Edwin Elroy, Midnight Alarm; Wilbur M. Bates, Devil's Auction; Sam Ellis, Ship Ahoy; M. J. Murphy, Katie Emmett.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The Lillian Russell Opera co. presented La Cigale and The Mountebanks Oct. 20-22 at double regular rates. Houses only fair. Matinee advertised for 22 abandoned; matinee-goers would not stand such prices. Louis Harrison, W. T. Carleton, C. Hayden Coffin, and others received recognition from the audiences, being well known here. The general impression is that The Mountebanks is inferior to La Cigale. Next week, Roland Reed, Skipped by the Light of the Moon, and Yon Yonson.——ITEM: The many friends of Edwin M. Royle extend best wishes for the happiness of himself and his charming wife, Selena Fetter.

PARK CITY.—PARK OPERA HOUSE (F. McLaughlin, manager): Yon Yonson, with Gus Heege in the title role Oct. 26. Skipped by the Light of the Moon 28; The Stowaway 3.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): Margaret Mather in The Egyptian Oct. 14, and Lady of Lyons 15; large houses.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): The Still Alarm to good business Oct. 17-19. The Junior Partner 27.——ITEM: William F. Kohlhauff is now treasurer of the Auditorium. Our former treasurer, J. Scott Johnson, has joined the great "army of benedicts," and has resigned the position.

WISCONSIN.

OSHKOSH.—OPERA HOUSE: Little Tippet Oct. 21; full house.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Little Tippett pleased a large audience Oct. 22. Lost Paradise 31.

CANADA.

TORONTO.—ACADEMY OF MUSIC (Frank Kirchmer, manager): Robert Downing to large business Oct. 24-29. Under the Lion's Paw 31-5.——GRAND OPERA HOUSE (O. B. Sheppard, manager): E. S. Willard to large business 24-26. Hanlon Brothers 31-5.——TORONTO OPERA HOUSE (Lewis Morris, manager): N. S. Wood to good business 24-29. Edwin Arden 31-5.——ITEMS: Charles Seanor is in town this week hustling for Edwin Arden.——Manager Will McConnell, of the Robert Downing co., who came in advance of his attraction, is going to prolong his stay in Toronto a week, sending his treasurer ahead in the one-night towns.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): George A. Baker Opera co. did good average business first week of their engagement, and opened second week Oct. 24 in Boccaccio to a packed house.——ITEMS: A. E. Arnold and Addie Martell, of the Baker co., were married here 22.——Manager Baker, William Wolff, stage manager of Tartar, and Irene Murphy visited the men-of-war in port, at the invitation of the officers. On Monday evening there was a large delegation of these officers at the performance of Boccaccio. Miss Murphy, who had the title role, wore garters formed of a sailor's hat ribbon from *H. M. S. Blake*, *Tartar* and *Partridge*, wearing a different ribbon each act.——William Wolff's topical songs are redemanded four and five times nightly.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmith, manager): The Junior Partner Oct. 14; packed house.

BRANTFORD.—STRATFORD OPERA HOUSE (E. G. Killmaster, manager): The Hand of Fate Oct. 21; light business. The Fast Mail 27.

BROCKVILLE.—GRAND OPERA HOUSE (John L. Upham, manager): Uncle Hiram Oct. 25 to fair business. Dan McCarthy in The Cruiskeen Lawn 27.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): The Players, with Edward Vroom leading, presented Don Cæsar de Bazan and the Taming of the Shrew Oct. 21, 22 to poor business. Lincoln J. Carter's Fast Mail was received with enthusiasm by a large house.——ITEMS: An unusual number of cos. are being booked in Canada at present to avoid the excitement due to the Presidential election.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): The Soudan opened to good business Oct. 24-29. Robin Hood 31-5.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Charles T. Ellis in Count Casper to fair business 24-29. Cleveland's Minstrels 31-5.——THEATRE ROYAL (Sparrow and Jacobs, managers): Edwin Arden in Eagle's Nest to S. R. O. nightly 24-29.——ITEMS: W. A. Edwards, proprietor of Eagle's Nest and The Cruisheen Lawn, is in town. The McGill College boys attended a performance of Joseph 21, and presented Elsie de Wolfe with a beautiful bouquet.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Players 20, presented Don Cæsar de Bazan and The Taming of the Shrew 24, 25 to fair business. The star, E. Vroom, is a fine actor, indeed, and Mr. Arbuckle lend good support, but the rest of the co. are mediocre. Katie Emmett in The Waifs of New York 4.

HAMILTON.—GRAND OPERA HOUSE (Thomas Beche, manager): The Players in Don Cæsar de Bazan Oct. 20; small house. The Hand of Fate 24, 25; poor performances.

DESIRED INFORMATION.

We desire to impress upon the minds of the public the superiority of the service offered by the Wisconsin Central Lines between Chicago and Milwaukee and St. Paul, Minneapolis, Duluth and all points in the Northwest. Two fast trains leave Chicago daily for St. Paul, Minneapolis, and Duluth with Pullman Vestibuled Drawing-Room Sleepers and Coaches of latest design. Its Dining Car Service is unsurpassed. This the public is invited to judge for itself. It is the only route to the Pacific Coast over which both Pullman Vestibuled first-class, and Pullman Tourist Cars are operated from Chicago via St. Paul without change.

Pamphlets giving valuable information can be obtained free upon application to your nearest ticket agent, or to JAMES C. POND, General Passenger and Ticket Agent, Chicago, Ill.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Sunday.

DRAMATIC COMPANIES.

A TURKISH BATH: Fort Scott, Kans., Nov. 1, Joplin, Mo., 2, Fayetteville, Ark., 3, Fort Smith 4, Springfield, Mo., 5, Willow Springs 7, West Plains 8, Thayer 9, Newport, Ark., 10, Forrest City 11, Jackson, Tenn., 12, Nashville 14-19.

A FAIR REBEL (Mawson's): New York city Oct. 31-Nov. 5, Baltimore, Md., 7-12, Philadelphia, Pa., 14-19.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.

ARIZONA JOE: Chicago, Ill., Oct. 24-Nov. 5.

AGNES HERNDON: Canandaigua, N. Y., Nov. 1, Lyons 2, Waterloo 3, Batavia 4, Chicago, Ill., 7-19.

ACROSS THE POTOMAC: Cincinnati, O., Oct. 31-Nov. 5, Chicago, Ill., 7-12.

ANNIE MITCHELL: Honesdale Pa., Oct. 31-Nov. 5.

ALBERT TAYLOR: Ennis, Tex., Nov. 1, 2.

ANNIE PIXLEY: Providence, R. I., Oct. 31-Nov. 5, Brooklyn, N. Y., 14-19.

ALMA HEARNE: Plymouth, N. C., Nov. 1, Washington 2, 3, Greenville 4, 5.

AUGUSTIN DALY: New York city Oct. 6—indefinite.

AFTER DARK: San Francisco, Cal., Oct. 31-Nov. 5.

A BREEZY TIME: Camden, S. C., Nov. 1, Lawrenceburg 2, Greenville 3, Spartanburg 4, Winston, N. C., 5.

ARTHUR C. SIDMAN: Fort Plain, N. Y., Nov. 1, Little Falls 2.

ADA GRAY: Troy, N. Y., Oct. 31-Nov. 2, Poughkeepsie 3.

BOBBY GAYLOR: St. Louis, Mo., Nov. 6-12, Chicago, Ill., 13-19.

BARNES AND SUMNER PLAYERS: Fairfield, Ia., Oct. 31-Nov. 5.

BY PROXY: Milwaukee, Wis., Oct. 30-Nov. 5, Chicago, Ill., 6-12.

BALDWIN-MELVILLE: Bloomington, Ind., Oct. 31-Nov. 5.

BOSTON COMEDY: Ashland, N. H., Oct. 31-Nov. 2, Meredith 3-5.

BOTTOM OF THE SEA: Boston, Mass., Oct. 31-Nov. 5, Providence, R. I., 7-12, Elizabeth, N. J., 14, Atlanta City 15, Frankfort, Pa., 16, Cumberland, Md., 17, Lancaster, O., 18.

BLACK CROOK: New York city Sept. 5—indefinite.

BILL'S BOOT: Pittsburgh, Pa., Oct. 31-Nov. 2.

BLACK DETECTIVE: New York city Oct. 31-Nov. 5, Brooklyn, E. D., 7-12, Brooklyn 14-19.

BLUE JEANS: Pittsburgh, Pa., Oct. 31-Nov. 5, Scranton 7, Wilkesbarre 8, Trenton, N. J., 9, 10, New Haven, Conn., 11, 12, New York city 14-26.

BARREL OF MONEY: Burlington, Ia., Nov. 1, Canton 2, Aurora, Ill., 3, Kenosha, Wis., 4, Racine 5, Milwaukee 6, Danville, Ill., 9, Brazil, Ind., 10, Evansville 11, Owensboro, Ky., 12, Louisville 14-19.

BEHIND THE BARS: Cleveland, O., Nov. 2-5.

BELOW ZERO: Rockford, Ill., Oct. 30-Nov. 5, Freeport 7-12.

CRAWFORD COMEDY: San Diego, Cal., Oct. 31-Nov. 5.

COLUMBIAN PLAYERS (Orrin's): Pierre, No. Dak., Nov. 2-3, Huron 6-9, Aberdeen 10-12, Watertown 17-18.

CYRENE HAYNES: Baltimore, Md., Oct. 31-Nov. 5.

COUNTY FAIR: Pottstown, Pa., Nov. 1, Reading 2, Williamsport 3, Tyrone 4, Altoona 5, Baltimore, Md., 14-19.

CHICAGO COMEDY: Sanford, Fla., Oct. 27-Nov. 2, Titusville 3-5, Palatka 7-9, St. Augustine 10-12, Jacksonville 14-16.

CHARLES A. GARDNER: Hot Springs, Ark., Nov. 1, Little Rock 2, Memphis, Tenn., 3-5, Cairo, Ill., 7, Paducah, Ky., 8, Owensboro 9, Terre Haute, Ind., 10, Springfield, Ill., 11, Alton 12, St. Louis, Mo., 13-19.

CHARLES T. ELLIS: St. Albans, Vt., Nov. 1, St. Johnsbury 2, Bellows Falls 3, Montpelier 4, Burlington 5, Woodstock 7, Laconia 8, Keene 9, Pittsburg, Mass., 10, Lynn 11, 12.

CHARLES DICKSON (Incog): Chicago, Ill., Oct. 23-Nov. 5, Minneapolis, Minn., 7-9, St. Paul 10-12.

COUNTRY CIRCUS (No. 2): Newark, N. J., Oct. 31-Nov. 5, New Haven, Conn., 7-9, Hartford 10-12.

CURRENT CASH: New York city Oct. 31-Nov. 5.

CHARLES HANFORD: Savannah, Ga., Nov. 1, Athens 2, 3, Atlanta 4, 5.

CHARLES L. DAVIS: Philadelphia, Pa., Oct. 31-Nov. 5.

CALLICOTTE COMEDY: Panora, Ia., Oct. 31-Nov. 5.

CLAIR TUTTLE: Ford City, Pa., Nov. 1, Leechburg 3, 4, Brockwayville 5, Swethport 7, Austin 9, 10.

CARRIE LOUIS: Susquehanna, Pa., Oct. 31-Nov. 5, Trenton, N. J., 7-12.

CAPT. HERNE, U. S. A.: Chicago, Ill., Oct. 30-Nov. 5, Philadelphia, Pa., 7-12, Newark, N. J., 14-19.

CRUISKEEN LAWN: Montreal, P. Q., Oct. 31-Nov. 5, Boston, Mass., 7-12.

CHARITY BALL: Minneapolis, Minn., Oct. 31-Nov. 5, Superior, Wis., 7, Duluth, Minn., 8, 9, Madison, Wis., 12, Milwaukee 14-19.

CARROLL JOHNSON: Brooklyn, E. D., Oct. 31-Nov. 2.

CUTLER-BATTON COMEDY: McGregor, Tex., Oct. 31-Nov. 4.

CLARA MORRIS: Kansas City, Mo., Nov. 3-5.

DANIEL A. KELLY: Cincinnati, O., Oct. 31-Nov. 5.

DEVIL'S AUCTION: Shreveport, La., Nov. 1, Vicksburg, Miss., 2, Pine Bluff, Ark., 3, Hot Springs 4, Little Rock 5, Louisville, Ky., 7, 8.

DANIEL SULLY: Vallejo, Cal., Nov. 2, Virginia City, Nev., 3, Carson 4, Reno 5, Evanstown, Wyo., 9, Rock Springs 10, Cheyenne 12, Denver, Col., 14-19.

DELANCE AND RISING (Tangled Up): Los Angeles, Cal., Nov. 1, 2 San Diego 3, Riverside 4, San Bernardino 5, Phœnix, Ariz., 7, Tucson 8, El Paso, Tex., 9, Albuquerque, N. Mex., 10, Las Vegas 11, Trinidad, Col., 12, Colorado Springs 14, Pueblo 15.

DARK SECRET: New York city Oct. 31-Nov. 5.

DANGER SIGNAL: Canton, O., Nov. 1, Youngstown 2, Meadville, Pa., 3, Corry 4, Erie 5, Buffalo, N. Y., 7-12.

DENMAN THOMPSON: Lynn, Mass., Oct. 31-Nov. 1, Brockton 2, Fall River 3, Attleboro 4, Pawtucket, R. I., 5, Woonsocket 7, Milford 8, Mass., 8, Worcester 9, 10, Springfield 11, 12, Holyoke 14, Hartford, Conn., 15, 16, Willimantic 17, Norwich 18, New London 19.

DARTMOOR: Pittsburg, Pa., Oct. 31-Nov. 5.

DARK SIDE OF A GREAT CITY: New York city Oct. 31-Nov. 5, Camden, N. J., 7-9.

DANGERS OF A GREAT CITY: Omaha, Neb., Oct. 30-Nov. 5.

ENOCH ARDEN: New Haven, Conn., Oct. 31-Nov. 5.

ELITE COMEDIANS: Traverse City, Mich., Oct. 31-Nov. 2.

EDWIN F. MAYO: Buffalo, N. Y., Oct. 31-Nov. 5.

EMMA WELLS: Cuyaga, Ont., Nov. 1, 2, Welland 3-9.

EUNICE GOODRICH: Leavenworth, Kans., Oct. 31-Nov. 5, Topeka 7-12, Wichita 14-19.

EDWIN ARDEN: Toronto, Ont., Oct. 31-Nov. 5, Brooklyn, N. Y., 7-12, Philadelphia, Pa., 14-19.

EIGHT BELLS: Harlem, N. Y., Oct. 31-Nov. 5, Brooklyn, E. D., 7-12.

E. H. SOTHERN: New York city Aug. 16-Nov. 12.

EFFIE ELLSLER: Beaumont, La., Nov. 1, Houston, Tex., 3, Galveston 4, 5, San Antonio 6, 7, Austin 8, Waco 9, Fort Worth 10, Dallas 11, 12, Hot Springs, Ark., 14, Little Rock 15, Pine Bluff 16, Memphis, Tenn., 17-19.

E. S. WILLARD: Syracuse, N. Y., Oct. 31-Nov. 2, Buffalo 3-5.

EARL AND STEPHENS: Mansfield, O., Nov. 1, Akron 2, Alliance 3, Salem 4, Beaver Falls, Pa., 5.

FAMILY CIRCLE: New York city Oct. 31-Nov. 12.

FIRE PATROL: Westfield, Mass., Nov. 1, Springfield 2, Rockville, Conn., 3, Worcester, Mass., 4, Lynn 5.

FRANCESCA REDDING-HUGH STANTON: York, Pa., Oct. 31-Nov. 2, Jounstown 3-5, Wilkerbarre 7-12, Sunbury 14-19.

FAUST (Griffith's): Corsicana, Tex., Nov. 1, Texarkana 2, Clarksville 3, Greenville 4, Denison 5.

FRIENDS: Chicago, Ill., Oct. 31-Nov. 14.

FANTASMA (Hanlon's): Philadelphia, Pa., Oct. 31-Nov. 5.

FANNY DAVENPORT: Philadelphia, Pa., Nov. 7-12, Washington, D. C., 14-19.

FATE: Philadelphia, Pa., Oct. 31-Nov. 5.

FAST MAIL (Southern): Bryan, Tex., Nov. 1, Galveston 2, 3, Beaumont 4, Lake Charles, La., 5, New Orleans 6-12, Memphis, Tenn., 14-16, Jackson 17, Cairo, Ill., 18, Murphysboro 19.

FRANK JONES: Delphos, O., Nov. 1, Defiance 2, Findlay 3, Belleville 4, Sandusky 5.

FRIENDS' WELL: Bridgeport, Conn., Oct. 31-Nov. 5, New Haven 7-9.

FAMILY CIRCLE: New York city Oct. 31-Nov. 12.

FRANK MAYO: Cincinnati, O., Oct. 31-Nov. 5, Indianapolis Ind., 7-9.

FOOT HALL (Northern): Ottawa, Ont., Nov. 1, Brockville 2, Kingston 3, Belleville 4, Peterboro 5, Toronto 7-12, Buffalo, N. Y., 15-19.

GRAHAM EAGLE: Monticello, Ind., Oct. 31-Nov. 5.

GLOBIANA: Chicago, Ill., Oct. 17-Nov. 12.

GEORGE C. STALEY (A Royal Pass): Texarkana, Ark., Nov. 1, Marshall 2, Palestine 3, Tyler 4, Greenville 5, Fort Worth 7, 8, Dallas 9, 10, Corsicana 11, Waco 12, Austin 14, San Antonio 15, 16, Columbus 17.

GUS WILLIAMS: Kansas City, Mo., Oct. 30-Nov. 5, Leavenworth, Kans., 6, Lawrence 7, Topeka 8, St. Joseph, Mo., 9, Lincoln, Neb., 10, Beatrice 11, Fairmount 12, Omaha 14-16.

GERMAN LILIPUTIANS: New York Sept. 19—indefinite.

GLORIANA (Special): Chattanooga, Tenn., Nov. 1, Nashville 2, 3, Columbus, S. C., 4, Huston, Ala., 5, Birmingham 7, 8, Meriden, Miss., 9, Jackson 10, Vicksburg 11, Natchez 12, New Orleans, La., 14-19.

GOOD OLD TIMES: Akron, O., Nov. 9, Wooster 10, Sandusky 11, Jackson, Mich., 12, Grand Rapids 13-19.

GILLESPWATER POPULAR PLAYERS: Ottumwa, Ia., Oct. 31-Nov. 5.

GO-WOG-GO MOHAWK: Brooklyn, E. D., Oct. 31-Nov. 5.

HOSS AND HOSS: Rochester, N. Y., Oct. 31-Nov. 2, Scranton, Pa., 3, Reading 4, Trenton, N. J., 5, Philadelphia, Pa., 7-12.

HELD IN SLAVERY: Newark, N. J., Oct. 31-Nov. 5, Washington, D. C., 7-12.

HEATHCOTE AND GORDON: Columbus, Kans., Nov. 1, Pittsburg 4, 5, Fort Scott 7-9, Iola 11, Garnett 12, Paola 14, 15, Ottawa 16-19.

HOUSE OF THE MARSH: Columbus, O., Nov. 11, 12, Cincinnati 14-19.

HARPER AND TAYLOR DRAMATIC: Anthony, Kans., Oct. 31-Nov. 2, Kingfisher, Okla. Ter., 3-5, Oklahoma City 9, Norman 10-12, Purcell 14-16.

HANDS ACROSS THE SEA: Gardiner, Me., Nov. 1, Rockland 2, Bath 3, Lewiston 4, 5, Biddeford 7, Portsmouth, N. H., 8, Amesbury, Mass., 9, Gloucester 10, Nashua, N. H., 11, Lawrence, Mass., 12, Concord, N. H., 14, Manchester 15, Exeter 16, Dover 17, Lynn, Mass., 18, 19.

HOLDEN COMEDY: Atchison, Kans., Oct. 31-Nov. 5.

HOLE IN THE GROUND: Jersey City, N. J., Oct. 31-Nov. 5.

HOLLEN AND HART: New York city Oct. 24-Nov. 5.

HARVEST MOON: Leavenworth, Kans., Nov. 7, Chillicothe, Mo., 8, Macon 9, Hannibal 10, Louisiana 11, St. Charles 12, Belleville, Ill., 13, Alton 14, Jacksonville 15, Springfield 16, Peoria 17.

HART COMEDIANS: Buffalo, N. Y., Oct. 31-Nov. 5.

HENDRICK AND TEN BROECK: Pittsburg, Kans., Nov. 1, Parsons 2, Fort Smith, Ark., 3, Little Rock 4, 5, Pine Bluff 7, Monroe, La., 8, Ruston 9, Vicksburg, Miss., 10, Natchez 11, Baton Rouge, La., 12, New Orleans 14-19.

IMAGINATION: New York city Oct. 31-Nov. 5.

IDA VAN CORTLAND: Morrisburg, Ont., Nov. 1, St. Thomas 7, 8, Hamilton 9-15.

J. K. EMMET: Salamanca, N. Y., Nov. 1, Hornellsville 2, Corning 3, Ithaca 4, Geneva 5, Lyons 7, Oswego 8, Rome 9, Utica 10, Herkimer 11, Little Falls 12.

JOSEPH JEFFERSON: Brooklyn, N. Y., Oct. 24-Nov. 5.

JEFFREYS-LEWIS: Olympia, Wash., Nov. 1, Snohomish 2, Seattle 3-5, Victoria, B. C., 7, 8, Vancouver 9-11, Nanaimo 12, Tacoma, Wash., 14, 15, Ellensburg 16, Spokane Falls 17-19.

JANE: Harlem, N. Y., Oct. 31-Nov. 5.

JOSEPH MURPHY: Detroit, Mich., Oct. 31-Nov. 5.

JOHN T. KELLY: Victoria, B. C., Nov. 1, 2, Vancouver 3, 4, Nanaimo 5, Portland, Ore., 7-9, Tacoma, Wash., 10, Seattle 11, 12, Spokane Falls 14, 15, Missoula, Mont., 16.

JAMES J. CORBETT: Brooklyn, E. D., Nov. 3-5, New York city 7-12.

JERRY: Minneapolis, Minn., Oct. 30-Nov. 5, Milwaukee, Wis., 6-12.

JAMES A. REILLY: Brooklyn, N. Y., Oct. 31-Nov. 5, Pittsburg, Pa., 14-19.

J. H. WALLICK: Scranton, Pa., Nov. 1, Carbondale 2, Wilkesbarre 3, Hazleton 4, Allentown 5, Baltimore, Md., 7-12, Pittsburg, Pa., 14-19.

JULIA MARLOWE: Omaha, Neb., Oct. 31-Nov. 2, San Francisco, Cal., 7-20.

JOHN DILLON: Jackson, Mich., Nov. 1, Lansing 2, Port Huron 3, Bay City 4, East Saginaw 5.

JOHN L. SULLIVAN: Philadelphia, Pa., Oct. 31-Nov. 5.

JOHN F. SHERIDAN: New York city Oct. 31—indefinite.

JOHN DORSON: Hamburg, Neb., Oct. 31-Nov. 5.

JANE (Special): St. Paul, Minn., Oct. 31-Nov. 5.

JAMES O'NEILL: Philadelphia, Pa., Nov. 7-12, Cleveland, O., 14-19.

JESSIE MAE HALL: Ladoga, Ind., Oct. 31-Nov. 5.

JAMES T. POWERS: Chicago, Ill., Nov. 7-19.

JOSIE MILLS: Guelph, Ont., Nov. 1, 2, Orangeville 3, Oshawa 4, Cobourg 5.

JOHN DREW: New York City Oct. 3—indefinite.

KENTUCKY GIRL: Dayton, O., Nov. 7-13, Columbus 14-20.

KNOTTY AFFAIR: St. Louis, Mo., Oct. 30-Nov. 5, Chicago, Ill., 6-12.

KILLARNEY AND THE RHINE: Princeton, Ill., Nov. 1, New Albany, Ind., 2, Madison 3, Columbus 4, Shelbyville 5, Lincoln, Ill., 7, Champaign 8, Pekin 9, Danville 10, La Salle 11, Davenport, Ia., 12, 13, Clinton 14.

KITTIE RHOADES: Danville, Va., Oct. 31-Nov. 5, Lexington 7-9, Richmond 10-12, Charlotteville 14-19.

KENTUCKY COLONEL: Springfield, Mo., Nov. 1, 2, Pierce City 3, Fayetteville, Ark., 4, Van Buren 5, Little Rock 7, 8, Arkadelphia 9, Hope 10, Texarkana 11, Barnum 12.

KATIE PUTNAM: Jackson, Miss., Nov. 1, Canton 2 Meridian 3, Mobile, Ala., 4, 5, Selma 7, Montgomery 8, Birmingham 9, 10, Atlanta, Ga., 11, 12.

KIDNAPPED: Centralia, Ill., Nov. 1, Evansville, Ind., 2, Terre Haute 3, Danville, Ill., 4, Springfield 5, Jacksonville 7, Peoria 8, Canton 9, Galesburg 10, Quincy 11, Hannibal, Mo., 12, Kansas City 13-19.

KATHERINE ROBER: Kokomo, Ind., Nov. 1, Tipton 2, Richmond 3, Xenia, O., 4, Coshocton 5, Steubenville 7, Wheeling, W. Va., 8, McKeesport, Pa., 9, Johnstown 10, Altoona 11, Baltimore, Md., 14-19.

KING COMEDY: Covington, Tenn., Oct. 31 Nov. 5.

LIMITED MAIL: Chicago, Ill., Oct. 31-Nov. 5, St. Louis, Mo., 6-12, East St. Louis, Ill., 13, Springfield 14, Decatur 15, Danville 16, Frankfort, Ind., 18, Huntington 19.

LOST PARADISE: Oshkosh, Wis., Nov. 1, Rockford, Ill., 2, South Bend, Ind., 3, Kalamazoo, Mich., 4, Fort Wayne, Ind., 5, Lafayette 7, Decatur 8, Bloomington, Ill., 9, Springfield 10, Terre Haute, Ind., 11, Evansville 12, Indianapolis 14-16, Louisville, Ky., 17-19.

LEWIS MORRISON: Brooklyn, E. D., Oct. 31-Nov. 5, Philadelphia, Pa., 7-12, Washington, D. C., 14-19.

LYCEUM THEATRE (Frohman's): Minneapolis Minn., Oct. 31-Nov. 5, West Superior, Wis., 6, Duluth, Minn, 8, 9, Eau Claire, Wis., 10, Janesville 11, Madison 12, Milwaukee 14-19.

LOST IN NEW YORK: Chicago, Ill., Oct. 27-Nov. 5.

LORD ROONEY: Matteawan

BILTON NOBLES: Salt Lake City, Utah, Nov. 1-3, Ogden 4, 5, San Francisco, Cal., 7-12.
BILLE RHEA: Troy, N. Y., Nov. 2.
BERRY TIME: Mansfield, O., Nov. 2, Wooster 2, Alliance 3, Salem 4, Beaver Falls, Pa., 5, Butler 7, Franklin 8, Oil City 9, Meadville 10, Youngstown, O., 11, 12.
BOOS AND VAUGHT: Rochester, Mich., Oct. 31-Nov. 5.
BERRY COBBLER: Dover, N. J., Nov. 27, East Stroudsburg, Pa., 28
CALDE GRANGER: Boston, Mass., Oct. 31-Nov. 5.
CHILD HOUR ALARM: Camden, N. J., Nov. 10-12, Trenton 14, Wilmington, Del., 15, Elizabeth, N. J., 16, Hoboken 17-19.
CO. WILKINSON'S WIDOWS: Bangor, Me., Nov. 7, Augusta 8, Dover, N. H., 9, Lawrence, Mass., 10, Newport, N. H., 11, Westfield, Mass., 12, Waterbury, Conn., 14, Bridgeport 15, New Haven 16, Middletown 17, New Britain 18, Meriden 19.
CO. POTTER OF TEXAS: Cleveland, O., Oct. 31-Nov 5, Detroit, Mich., 7-12.
CRANDALL-MASON COMEDY: Cincinnati, O., Oct. 31-Nov. 5.
DAY HENDERSON: Ann Arbor, Mich., Oct. 31-Nov. 5.
DUGGS' LANDING: Pittsburg, Pa., Nov. 7-12, Philadelphia 14-19.
EAUD ATKINSON: Clarksville, Tex., Nov. 1, 2, Bonham 4, Denison 5.
EINNIE LESTER: Mt. Holly, N. J., Oct. 31-Nov. 2, Burlington 3-5, Norristown, Pa., 7-12.
EAY BRETONNE: Kankakee, Ill., Oct. 31-Nov. 5.
EIRS. POTTER-KYRLE BELLEW: Washington, D. C., Oct. 31-Nov. 5, Columbus, O., 7-9, Detroit, Mich., 10-12, Chicago, Ill., 14-26.
EARGARET MATHER: San Francisco, Cal., Oct. 24-Nov. 5, Fresno 7, Riverside 8, San Diego 9, Los Angeles 10-12, El Paso, Tex., 14, Albuquerque, N. Mex., 15, Las Vegas 16, Trinidad, Col., 17, Pueblo 18.
MORA-WILLIAMS: Marlboro, Mass., Oct. 31-Nov. 5, Haverhill 7-12.
EADELINE MERRILL: Titusville, Pa., Nov. 1, Corry 2, Dunkirk, N. Y., 3, Jamestown 4, Erie, Pa., 5, Sharon 7, Alliance 8, O., 9, Akron 10, Steubenville 12.
MASTER AND MAN: Elwood, Ind., Nov. 2, Anderson 2, Kokomo 3, Frankford 4, Marion 5, Chicago, Ill., 7-12.
MY JACK (Walter Sanford's): Fall River, Mass., Nov. 1, 2, Hartford, Conn., 3, New Britain 4, Waterbury 5, Newark, N. J., 7-12, New York city 14-19.
MIDNIGHT ALARM: Detroit, Mich., Oct. 31-Nov. 5.
MR. AND MRS. SIDNEY DREW: Canton, O., Nov. 2.
METROPOLITAN COMEDY: Canton, So. Dak., Nov. 1, 2, Centreville 3-5.
NOBODY'S CLAIM: Port Jervis, N. Y., Nov. 2, Hoosick Falls 3, Gloversville 4, Amsterdam 5.
NORTHERN LIGHTS: St. Cloud, Minn., Oct. 31-Nov. 5.
NEW MONTE CRISTO: Lake Linden, Mich., Nov. 1, 2, Hancock 3, Ishpeming 3, Menominee 4, Marinette, Wis., 5, Oshkosh 6.
NOSS JOLLIFF: Reading, Pa., Nov. 1, Phœnixville 2, West Chester 4, Elkton 5, Middletown, Del., 7, Dover 8, Milford 9, Laurel 10, Seaford 11, Cambridge, Md., 12, Annapolis 14, Easton 15, Salisbury 16, Cape Charles City, Va., 17, National Home 18, Hampton 19.
NEW YORK DAY BY DAY: Washington, D. C., Oct. 31-Nov. 5.
NAT C. GOODWIN: New York city Nov. 7-Dec. 10.
NEW YORK BY NIGHT: St. Charles, Mo., Nov. 1, Montgomery 2, Fulton 3, Jefferson City 4, 5.
NEGRETTO-LANGLEY: Malden, Mo., Oct. 31-Nov. 5.
NEW YORK COMEDY: Jermyn, Pa., Nov. 1, 2.
NIOBE: Portland, Ore., Oct. 31-Nov. 5, Boise City, Idaho, 7, Logar, Utah, 9, Park City 10, Salt Lake City 11, 12, Denver, Col., 14-19.
NELLIE MCHENRY: Chicago, Ill., Oct. 30-Nov. 5, Lansing, Mich., 8, Ann Arbor 9, Detroit 10-12.
N. S. WOOD: Buffalo, N. Y., Oct. 31-Nov. 5, Cleveland, O., 7-12, Chicago, Ill., 13-19.
OLE OLSON (Eastern): Richmond, Ind., Nov. 2, Kenton, O., 3, Lima 4, Defiance 5, Chicago, Ill., 6-26.
OLIVER BYRON: New York city Nov. 7-12, Brooklyn, N. Y., 14-19.
O'DOWD'S NEIGHBORS: Baltimore, Md., Oct. 31-Nov. 5.
OLD HOMESTEAD: Memphis, Tenn., Oct. 31-Nov. 5, Nashville 7-9, Chattanooga 10, Knoxville 11, 12, Atlanta, Ga., 14, 15, Augusta 16, Charleston, S. C., 17, Savannah, Ga., 18, 19.
OUR GERMAN WARD: Bismarck, No. Dak., Nov. 1, Mandan 2.
OLE OLESON (Western): Laporte, Ind., Nov. 1, So. Bend 2, Plymouth 3, Warsaw 4, Grand Rapids, Mich., 7-12.
ONE OF THE FINEST: Salem O., Nov. 1, Ravenna 2, Wooster 3, Dennison 4, Cambridge 5.
OLD JED PROUTY: Chicago, Ill., Oct. 30-Nov. 5.
OUR IRISH VISITORS: Lawrence, Kans., Nov. 1, Topeka 2, St. Joseph, Mo., 3, Atchison, Kans., 4, Beatrice, Neb., 5, Omaha 7-12.
PAY TRAIN: Baltimore, Md., Oct. 31-Nov. 5.
POWER OF THE PRESS: Fort Wayne, Ind., Nov. 2, Lima, O., 3, Springfield 4, Dayton 4, 5, Columbus 6-9, Indianapolis, Ind., 10-12, Louisville, Ky., 14-19.
PAIR OF KIDS: Medina N. Y., Nov. 1, Auburn 2, Oswego 3, Ogdensburg 4, Kingston, Ont., 5, Montreal P. Q., 7-12.
PECK'S BAD BOY: New Orleans, La., Oct. 24-Nov. 5.
PAUL KAUVAR: Montgomery, Ala., Nov. 1, Pensacola, Fla., 2, Mobile, Ala., 3, Selma 4, Meridian, Miss., 5, New Orleans, La., 6-12, Lake Charleston 13, Galveston, Tex., 14, 15, Houston 16, 17, Columbus 18.
POLICE PATROL: Pittsburgh, Pa., Nov. 7-12 Washington 14, Beaver Falls 15, Youngstown, O. 16, Warren 17, Findlay 18.
PRIVATE SECRETARY: Kansas City, Mo., Oct. 31-Nov. 5, St. Joseph 7, 8, Sedalia 9, Jefferson City 10, Moberly 11, Louisiana 12, Quincy, Ill., 14, Peoria 15, Bloomington 16, Ottawa 17, Joliet 18, Aurora, 19.
PULSE OF NEW YORK: Cincinnati, O., Oct. 31-Nov. 5.
PATTI ROSA: Grand Island, Neb., Nov. 1, Hastings 2, Kearney 3, Cheyenne, Wyo., 4, Greeley, Col., 5, Denver 7-12, Colorado Springs, 14, Pueblo, 15, Leadville 16, Aspen 17, Grand Junction 18, Salt Lake City, Utah, 19.
PETE BAKER: Madison Wis., Nov. 1, Freeport, Ill., 2, Waterloo, Ia., 3, Vinton 4, Iowa City 5, Davenport 6, Rock Island, Ill., 7, Muscatine, Ia., 8, Moline, Ill., 9, Galesburg 10, Quincy 12.
PAYTON COMEDY: Clinton, Mo., Oct. 31-Nov. 5.
PRODIGAL FATHER: Baltimore, Md., Nov. 7-12, Washington, D. C., 14-19.
RICHARD MANSFIELD: St. Louis, Mo., Oct. 30-Nov. 6, Pittsburgh, Pa., 7-12, Baltimore, Md., 14-19.
READY THE MAIL GIRL: Bellaire, O., Nov. 1, Wheeling, W. Va., 2, 3, Cannonsburg, Pa., 4, Washington 5, Verona 7, Kittanning 8, Oil City 9, Leechburg 11, Apollo 12.
R. D. MACLEAN MARIE PRESCOTT: Huntington, W. Va., Nov. 1, Charleston 2, Staunton, Va., 3, Hagerstown, Md., 4, York, Pa., 5, Easton 10, Wilkesbarre 11, 12, Binghamton, N. Y., 14, Elmira 15, Corning 16, Buffalo 17-19.
RICE'S SURPRISE PARTY: Boston, Mass., Sept. 3—indefinite.
ROSE COGHLAN: New York city Oct. 24-Nov. 5.
RISSER COMEDIANS: Oil City, Pa., Nov. 1, Franklin 2, Leechburg 3, Indiana 4, Blairsville 5, Latrobe 7, Greensburg 9, Scottdale 10, Connellsville 11, Uniontown 12, Mount Pleasant 14, Monongahela City 15, Washington 16.
ROSINA VOKES: Cincinnati, O., Oct. 31-Nov. 5, Memphis, Tenn., 7-9, Nashville 10-12, Owensboro, Ky., 14, Terre Haute, Ind., 15, Evansville 16, Dayton, O., 17, 18.
RUNAWAY WIFE (Louise Aydelle): Paterson, N. J., Nov. 3, Elizabeth 4, Burlington 5, Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.
RAMSAY MORRIS COMEDY: Baltimore, Md., Oct. 31-Nov. 5, Hartford, Conn., 7-9, Troy, N. Y., 10-12, Syracuse 13-19.
ROB ROY: Waterbury, Conn., Nov. 1, Westerly, R. I., 2.
RILEY DRAMATIC: Portsmouth, O., Oct. 31-Nov. 5, Ironton 7-12, Pomeroy 14-19.
ROLAND REED: Council Bluffs, Ia., Nov. 1, Des Moines 2, Marshalltown 3, Cedar Rapids 4, Burlington 5, Chicago, Ill., 6-12.
ROBERT DOWNING: Hamilton, Ont., Nov. 1, London 2, 3, St. Thomas 4, Chatham 5, Detroit, Mich., 7-9.
ROBERT MANTELL: Meriden, Conn., Nov. 1, Danbury 2, Waterbury 3, Birmingham 4, Bridgeport 5
RAILROAD TICKET: Newark, N. J., Oct. 31-Nov. 5, Baltimore, Md., 7-12.

RENTFROW'S PATHFINDERS: Rockford, Ill., Oct. 31-Nov. 5.
SPIDER AND THE FLY (Western): Elgin, Ill., Nov 3, Janesville, Wis., 4, Madison 5, St. Paul, Minn., 6-12, Minneapolis 14-19.
SHADOWS OF A GREAT CITY, Burlington Vt., Nov. 1, Rutland 2.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Pottstown, Pa., Nov. 10, Hanover 11, York 12, Harrisburg 14, Shamokin 15, Pottsville 16, Lebanon 17, Columbia 18.
SI PLUNKARD: Stillwater, Minn., Nov. 1, Hudson, Wis., 2, Hastings, Minn., 3.
SOCIAL SESSION: Springfield, Ill., Nov. 1, Jacksonville 2, Quincy 3, Fort Madison, Ia., 4, Muscatine 5.
SOL. SMITH RUSSELL: Atlanta, Ga., Nov. 1, 2, Chattanooga, Tenn., 3, Knoxville 4, Lexington, Ky., 5.
STRUGGLE OF LIFE: New York city Oct. 31-Nov. 5, Jersey City, N. J., 7-12, Newark 14-19.
SHADOW DETECTIVE: Indianapolis, Ind., Oct. 31-Nov. 5, Dayton, O., 7-12.
SELL ALARM: Sacramento, Cal., Nov. 1, Stockton 2, Santa Rosa 3, Oakland 4-6, San Francisco 7-19.
SPIDER AND THE FLY (Eastern): Bristol, Tenn., Nov. 2, Knoxville 3, Birmingham, Ala., 3.
SOUTH BEFORE THE WAR: Louisville, Ky., Oct. 31-Nov 5, St. Louis, Mo., 7-12.
STUART ROBSON: New Orleans, La., Oct. 31-Nov. 5.
SHADOWS OF A GREAT CITY: Newburg, N. Y., Nov. 5.
ST. FELIX SISTERS: Darlington, S. C., Nov. 2, Camden 3, Columbia 4, Orangeburg 5, Newbern 7, Laurens 8, Greenville 9, Atlanta, 11, 12, Carrollton 14, Newnan 15, Opelika, Ala., 17, Columbus, Ga., 18, 19.
SADIE SCANLAN: Pittsburg Pa., Nov. 7-9.
SILVER KING (HASWIN): Syracuse, N. Y., Nov. 7-9, Rochester 10-12, Buffalo 14-19.
SUPERBA: Toronto, Ont., Oct. 31-Nov. 5, Montreal, P. Q., 7-12, Albany, N. Y., 14-16, Springfield, Mass., 17-19.
SIDE TRACKED: Watertown, So. Dak., Nov. 1, Huron 2, Mitchell 3, Sioux Falls 4, Mankato Minn., 7, Albert Lea 8, Owatonna 9, Faribault 10, Hastings 11, Hudson, Wis., 12, Menominee 14, Eau Claire 15, Chippewa Falls 16, Wabash 17, Winona 18, La Crosse 19.
SKIPPED BY THE LIGHT OF THE MOON: Carson City, Nev., Nov. 1, Reno 2, Grass Valley, Cal., 3, Auburn 4, Marysville 5.
SIBERIA: Chicago, Ill., Oct. 23-Nov. 12.
SPOONER COMEDY: Lincoln, Neb., Oct. 24-Nov. 5, Atchison, Kans., 7-12, Topeka 14-19.
THOMAS E. SHEA: Newport, R. I., Oct 31-Nov. 2, Waltham Mass., 3-5, Holyoke 14-19.
THOMAS W. KEENE: Chicago, Ill., Oct. 24-Nov. 5, Aurora 7, Milwaukee, Wis., 10-12, Minneapolis, Minn., 14-16, St. Paul 17-19.
THE COLONEL: Atchison, Kans., Nov. 1, Topeka 2, Lincoln, Neb., 3, Omaha 4-6, Denver, Col., 7-12.
THE GREY MARE: Philadelphia, Pa., Oct. 24-Nov. 5
THE OPERATOR (Twin Stars): Topeka, Kans., Nov. 1, Leavenworth 2, Atchison 3, St Joseph, Mo., 4, 5, Kansas City 7-12, Hannibal 14, Quincy, Ill., 15, Peoria 16, Bloomington 17, Danville 18.
TRIP TO CHINATOWN: New York city Nov. 2—indefinite.
TEXAS STEER: Petersburg, Va., Nov. 1, Richmond 2-5, Kansas City, Mo., 7-12, St. Louis 13-19.
THE VOODOO: Washington, D. C., Oct. 31-Nov. 5, Philadelphia, Pa., 7-12, New York city 14-Dec 10.
THE SCOUT: Lowell, Mass., Oct. 30-Nov. 5, New York city Nov. 7—indefinite.
THATCHER'S TUXEDO: New York city Nov. 17-19.
TRABAUT COMEDY: Houma, La., Nov. 1, Slidell 2, 3, Amity City 4, 5.
TWO SISTERS: Red Bank, N. J., Nov. 1, Asbury Park 2, Atlantic City 3, Camden 4, 5, New York city 7-12, Peekskill 14, Poughkeepsie 15, Troy 16, Cohoes 17, Utica 18.
TOM'S VACATION: Rock Rapids, Ia., Nov. 2, Sheldon 3, Spencer 4, Mason City 6, Charles City 7, Austin, Minn., 8.
THE BURGLAR: Chicago, Ill., Oct. 24-Nov. 12.
THE SOUDAN: New York city Oct. 31-Nov. 5.
THE ENSIGN: St. Paul, Minn., Oct. 30-Nov. 5, Minneapolis 6-12, Duluth 14, 15, West Superior, Wis., 16, Eau Claire 17, Oshkosh 18, Madison 19.
THE WORLD AGAINST HER (Agnes Wallace-Villa): Providence, R. I., Oct 31-Nov. 5, Westerly 7, Mystic, Conn., 8, Mt. Vernon, N. Y., 9, Catskill 10, Poughkeepsie 11, Port Jervis 12, Brooklyn 14-19.
THE SHAMROCK: Chicago, Ill., Oct. 31-Nov. 5.
TWO OLD CRONIES (Anderson's): New Orleans, La., Oct. 30-Nov. 5, Natchez, Miss., 7, Vicksburg 8, Helena, Ark., 9, Memphis, Tenn., 10-12.
TOM SAWYER: Worcester, Mass., Oct. 31-Nov. 5.
THE POSTMASTER: Dayton, O., Oct. 31-Nov. 5, Wheeling, W. Va., 7, 8, Washington, Pa., 9, Kittanning 10, Dubois 17, Brookville 12.
TEMPERANCE TOWN: Cleveland, O., Oct. 31 Nov. 5.
TEN NIGHTS IN A BAR-ROOM: Montclair, N. J., Oct. 31-Nov. 2, Passaic 3-6.
THE PLAYERS (Edward Vroom): Guelph, Ont., Nov. 1, Whitby 2, Cobourg 3, Trenton 4.
TONY FARRELL: Dubois, Pa., Nov. 7, Kittanning 8, Butler 9, Apollo 10, New Castle 11, Youngstown, O., 12, Salem 14, New Lisbon 15, Canton 16, Valparaiso, Ind., 17, Chicago, Ill., 13-19.
THE STOWAWAY: Salt Lake City, Utah, Nov. 2-5.
THE DAZZLER: Birmingham, Ala., Nov. 1, 2, Rome, Ga., 3, Chattanooga, Tenn., 4, 5, Knoxville 7, Roanoke, Va., 8, Lynchburg 9, Norfolk 10, Richmond 11, 12.
UNDERGROUND: Brooklyn, N. Y., 31-Nov. 5
UNCLE TOM'S CABIN (Pfaff and Goodman's): Northfield, Vt., Nov. 1, Barre 2, East Montpelier 3, North Plymouth, N. H., 4.
ULLIE AKERSTROM: West Superior, Wis., Nov. 1, Duluth, Minn., 2, 3, Eau Claire, Wis., 4, Chippewa Falls 5, Appleton 7, Fond du Lac 8, Madison 9, Janesville 10, Rockford, Ill., 11, Elgin 12, Toledo, O., 14-19.
UNDER THE LION'S PAW: Toronto, Ont., Oct. 31-Nov. 5, Montreal, P. Q., 7-12, London 7, 8, Hamilton 9, St. Catharines 10, Jamestown, N. Y., 11, Erie, Pa., 12, Pittsburg 14-19.
WHITE SQUADRON: Brooklyn, N. Y., Oct. 31-Nov. 5, New York City 7-12, Philadelphia, Pa., 14-26.
W. H. CRANE: Memphis, Tenn., Oct. 31-Nov. 2, Louisville, Ky., 3-5, Cincinnati, O., 7-12.
WADE-LEROYLE: Fargo, No. Dak., Nov. 1, 2, Lisbon 7-9, Lamoure 10, Oakes 11, 12, Ellendale 13-16.
WARDE-JAMES: Charleston, S. C., Nov. 1, Augusta 2, Atlanta 3, Jackson, Tenn., 4, Cairo, Ill., 5, St. Louis, Mo., 7-12, Louisville, Ky., 14-16, Columbus, O., 17-19.
WAITE COMEDY: Cortland, N. Y., Oct. 31-Nov. 5, Auburn 7-12, Wilkesbarre, Pa., 14-19.
WHITE SLAVE: Toledo, O., Oct. 31-Nov. 5, Cincinnati 7-12.
WAIFS OF NEW YORK: St. Thomas, Ont., Nov. 1, 2, Hamilton 3, 4, St. Catharines 5.
WORLD (J. Z. Little): Louisville, Ky., Oct. 31-Nov. 5, Nashville, Tenn., 7-12.
WALKERS AND KAWSON: Brookings, No. Dak., Nov. 1, Huron, So. Dak., 2, Mitchell 3, Sioux Falls 4, Sioux City, Ia., 5, Mankato, Minn., 7, Albert Lea 8, Fairbank 10, Hastings 11, Hudson 12, Morris 14, Chippewa Falls, Wis., Wabash 17, Warren 18, La Crosse 19.
VON VONSON: Cheyenne, Wyo., Nov. 5, Kearney 7, Grand Island 8, Hastings 9, Beatrice 10, Lincoln 11, Omaha 13-15.

OPERA AND CONCERT.

ABORN OPERA: Indianapolis, Ind., Oct. 31-Nov. 5, Columbus, O., 7-12.
BOSTONIANS OPERA: Middletown, Conn., Nov. 1, Norwich 2, Springfield, Mass., 3, Hartford, Conn., 4, New Haven 5, New York city 7-19.
BLIND BOONE CONCERT: Bay City, Mich., Nov. 2.
BOSTON COMIC OPERA: Superior, Wis., Nov. 1-5, Beatrice, Neb., 4, 5.
BLACK PATTI AND LEVY BAND: Binghamton, N. Y., Nov. 7, Penn Yan 8, Elmira 9, Ithaca 10, Syracuse 11, 12, Buffalo 13, Cleveland, O., 14, Erie, Pa., 15, Salamanca, N. Y., 16, Rochester 17, Troy 18, 19.
CORINNE OPERA BURLESQUE: Charleston, S. C., Nov. 4, 5, Macon Ga., 7, Columbus 8, Montgomery, Ala., 9, Selma 10, Birmingham 11, 12.
DESHON OPERA: Charleston, S. C., Oct. 31-Nov. 5.
DE WOLF HOPPER OPERA: New York city Aug. 15—indefinite.
DIGBY BELL OPERA: Boston, Mass., Oct. 17-Nov. 5, Newark, N. J., 7-12.
DUFF OPERA: San Francisco, Cal., Oct. 17-Nov. 5.
FENCING MASTER: Boston, Mass., Oct. 31-Nov. 12, New York city 14—indefinite.
GEO. A. BAKER OPERA: Halifax, N. S., Oct. 17—indefinite.

HENRY E. DIXEY OPERA: Brooklyn, N. Y., Oct. 31-Nov. 5.
JENNIE WINSTON OPERA: Indianapolis, Ind., Nov. 1, 2
LILLIAN RUSSELL OPERA: St. Louis, Mo., Oct. 31-Nov 5.
MACKAY COMIC OPERA: Boston, Mass., Oct. 31-Nov. 5, Lynn 7-12, Lowell 14-19.
OVIDE MUSIN CONCERT: Toledo, O., Nov. 7, Norwalk 8, Cleveland 9, Detroit, Mich., 10, Ypsilanti 12, London, Ont., 12, Kingston 14, Watertown, N. Y., 15, Geneva 16.
PAULINE HALL OPERA: New York city Sept. 19—indefinite.
ROBIN HOOD OPERA: Montreal, P. Q., Oct. 31-Nov. 5, Ottawa, Ont., 7, Ogdensburg, N. Y., 8, Watertown 9, Oswego 10, Rome 11, Binghamton 12.
SHIP AHOY OPERA: New Orleans, La., Oct. 31-Nov. 5, Mobile, Ala., 7, Meridian, Miss., 8, Selma, Ala., 9, Montgomery 10, Columbus, Ga., 11, Americus 12, Macon 14, Jacksonville, Fla., 15, Savannah, Ga., 16, 17, Charleston, S. C., 18, 19
THEODORE THOMAS ORCHESTRA: Elgin, Ill., Nov. 2.
TAR AND TARTAR: Washington, D. C., Oct. 31-Nov. 5, Boston, Mass., 7-19.
THE ISLE OF CHAMPAGNE: St. Louis, Mo., Oct. 31-Nov. 5, Louisville, Ky., 13, Evansville, Ind., 10, 11, Terre Haute 12, Indianapolis 14, 15, Dayton, O., 16, Detroit, Mich., 17-19.
WILBUR OPERA: Cincinnati, O., Oct. 17-Nov. 12.

VARIETY AND BURLESQUE.

BOSTON NOVELTY (Hart's): Providence, R. I., Oct. 31-Nov. 5, Montreal, P. Q., 7-12, Newark, N. J., 14-19.
BILLY LESTER SPECIALTY: Baltimore, Md., Oct. 31-Nov. 5.
CITY SPORTS BURLESQUE: Cleveland, O., Oct. 31-Nov. 5, Troy, N. Y., 7-12, New York city 14-26.
CITY CLUB BURLESQUE: Troy, N. Y., 31-Nov. 5, Albany 7-12.
EARLY BIRDS: Rochester, N. Y., Oct. 31-Nov. 5.
FAY FOSTER BURLESQUE: Harlem, N. Y., Oct. 31-Nov. 5.
FRENCH FOLLY BURLESQUE: New York city Oct. 24 Nov. 12
FIELD AND HANSON VAUDEVILLE: St. Louis, Mo., Oct. 31-Nov. 5, Chicago, Ill., 7-12.
FORTY THIEVES BURLESQUE: Chicago, Ill., Oct. 31 Nov. 12.
GUS HILL'S NEW YORK STARS: Chicago, Ill., Oct. 31 Nov. 5, Toledo, O., 7-12, Akron 14, McKeesport, Pa., 15, Martin's Ferry, O., 16, Wheeling, W. Va., 17-19.
GUS HILL NOVELTIES: Indianapolis, Ind., Oct. 31-Nov. 5, St. Louis, Mo., 7-12, Kansas City 14-19.
HARRY WILLIAMS NOVELTY: Newark, N. J., Oct. 31-Nov. 5.
HYDE'S SPECIALTY: Washington, D. C., Oct. 31-Nov. 5.
HOWARD ATHENÆUM: New York city Oct. 31-Nov. 5.
LONDON GAIETY GIRLS: New York city Oct. 31-Nov. 5.
LENTON'S VAUDEVILLE: Milwaukee, Wis., Oct. 31-Nov 5.
LESTER AND WILLIAMS BURLESQUE: Nashville, Tenn., Oct. 31-Nov. 5, Cincinnati, O., 7-12, Indianapolis, Ind., 14-19.
LILLY CLAY BURLESQUE: Pittsburg, Pa., Oct. 31-Nov. 5.
NELLIE MAGUIRE: San Francisco, Cal., Oct. 31-Nov. 5.
NIGHT OWLS BURLESQUE: Brooklyn, N. Y., Oct. 31-Nov. 5.
PARISIAN FOLLY BURLESQUE: Chicago, Ill., Nov. 7-12, St. Chicago 14, 15, Valparaiso, Ind., 16, Mansfield, O., 17, Akron 18.
REILLY AND WOODS: Jersey City, N. J., Oct. 31-Nov. 5
ROSE HILL FOLLY: New Haven, Conn., Oct. 31-Nov. 2, Paterson, N. J., 3-5, Philadelphia, Pa., 7-12.
RENTZ-SANTLEY BURLESQUE: Wilmington, Del., Nov. 3-5.
SAM DEVERE: Philadelphia, Pa., Oct. 31-Nov. 5, Brooklyn, E. D., 7-12, Pittsburg, Pa., 14-19.
SEFTON-WATSON SPECIALTY: Brooklyn, N. Y., Oct. 31-Nov. 5, Boston, Mass., 7-12.
TONY PASTOR: New York city Oct. 31—indefinite.

MINSTRELS.

AL. G. FIELD: Sherman, Tex., Nov. 1, Greenville 2, Tyler 3, Corsicana 4, Waco 5, Temple 6.
BARLOW BROTHERS: Selma, Ala., Nov. 1, Talladega 2, Anniston 3, Rome, Ga., 4, Gadsden, Ala., 5.
CLEVELAND: Montreal, P. Q., Oct. 31-Nov. 5.
CHARLES E. SCHILLING: Salida, Col., Nov. 1, Gunnison 2, Ouray 4, Montrose 4, Grand Junction 5, Aspen 7, Leadville 8, Colorado Springs 9, Greeley 10, Central City 11, Denver 14-19.
C. W. VREELAND: Tarrytown, N. Y., Nov. 1, Nyack 2, Wappinger Falls 4, Catskill 5.
GORMAN BROTHERS: Nashville, Tenn., Nov. 1, Louisville, Ky., 2, 3, Indianapolis, Ind., 4, 5, Evansville 7, Terre Haute 8, Danville, Ill., 9, Bloomington 10, Peoria 11, Joliet 12, Chicago, Ill., 14-19.
GORTON: Shelbyville, Ill., Nov 1, Effingham 2, Sullivan, Ind., 3, Henderson, Ky., 4, Owensboro 5.
LEW DOCKSTADER: Louisville, Ky., Nov. 1, Frankfort 2, Lexington 3, Paris 4, Hamilton, O., 5, Columbus 6, Janesville 7.
PRIMROSE AND WEST: London, Ont., Nov. 4.

CIRCUSES.

ADAM FOREPAUGH: Knoxville, Tenn., Nov. 1, Bristol 2, Roanoke, Va., 3.
MCMAHON: Kamloops, B. C., Nov 1, Gale 2, New Westminster 3, Vancouver 4, Nanaimo 5, Victoria 7.
SELLS BROTHERS': Weatherford, Tex., Nov. 1, Denton 2, Bonham 3, Clarksville 4, Atlanta 5, Shreveport, Pa., 7, Monroe 8, Vicksburg, Miss., 9, Jackson 10, Meridian 11, Tuscaloosa, Ala., 12, Bessemer 14, Gadsden 15.
SELLS AND RENTFROW: Huntsville, Ala., Nov. 2.
WALTER L. MAIN: Wellington, Kans., Nov. 1, Kingfisher, Okla. Ter., 2, El Reno 3, Oklahoma City 4, Purcell, Ind. Ter., 5.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Red Wing, Minn., Oct. 31-Nov. 1, Mankato 2, 3, Sioux Falls, So. Dak., 7-9.
BARTHOLOMEW'S EQUINES: Brooklyn, N. Y., Oct. 31 Nov. 5, Paterson, N. J., 7-12, Newburgh, N. Y., 14-16.
EDWARD MARCO: Uhrichsville, O., Nov. 1, Newark 2, Corning 3, Shawnee 4, Springfield 6.
F. R. BLITZ: Shreveport, La., Nov 2-7.
JONES MUSEUM: Williamsport, Pa., Oct. 31-Nov. 5.
KELLAR (Magician): Philadelphia, Pa., Oct. 1—indefinite.
PROFESSOR HERRMANN: New York city Sept 19—indefinite.
PROFESSOR HOVEY: Oconto, Wis., Nov. 2, Marinette 3, Escanaba, Mich., 4, Manistique 5.
PROFESSOR J. HART: Camden, Me., Nov. 1, 2, Rockland 3-5.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

ALBION, N. Y.: New Grand Opera House, Weeks of Nov. 21, Dec. 5 and 19.
ATLANTIC, IOWA: Opera House, Dec. 27-31, Jan. 1-3.
ABERDEEN, MISS.: Temple Opera House, Nov. 1-10, 12-17, 20-31.
CAMDEN, S. C.: Camden Opera House, Nov. 1-8, 10-30, Dec. 2-21, Jan. 1-20, 22-31.
CANAL DOVER, OHIO: Big 4 Opera House, Nov. 4, 5, Dec. 17-31, Jan. 4-14.
CLINTON, ILL.: New Fair Opera House, Nov. 1-26, Dec. 4-17.
COLUMBUS, KANS.: Columbus Opera House, Nov. 7-16, 21-26, Dec. 5-12, 25-31 Jan 1-23, 30, 31, Feb. 1-6, 13-20.
FAYETTEVILLE, ARK.: Nov. 28-29, Dec. 1, 2, 21, Jan. 9 Feb. 4, 13-18.
FAYETTEVILLE, N. C.: Fayetteville Opera House, Fair Dates, Nov. 17-19.
GOUVERNEUR, N. Y.: Union Hall, Nov. 1-10, 12, 13, 14, 21, 22 to 30, Dec. 4-23, Jan. and Feb.
KEARNEY, NEB.: Kearney Opera House, Nov. 28-30, Dec 1-24.
LOCKPORT, N. Y.: Hodge Opera House, Weeks of Nov. 28, Dec. 5 and 19.
LUZERNE, PA.: Houghton's Opera House, Holiday dates open.
MANSFIELD, OHIO: Memorial Opera House, Nov. 2-5.
MEXICO, MO.: Grand Opera House, Oct. 10-22 (State Racing Meeting).
MT. CARMEL, PA.: Burnside Post Opera House, Nov. 1-9, 23-30.
NIAGARA FALLS, N. Y.: Orpheus Park Theatre, weeks of Nov. 28, Dec. 5 and 19.
OWENSBORO, KY.: New Temple Theatre, Nov. 2, Dec. 22-24, 26, 29.
POTTSTOWN, PA.: Theatre Normandie, Nov. 3-5-7, 12-14, Dec. 1-6, 14-17, 27-31.
PHŒNIX, ARIZ.: Devereaux Opera House, Nov. 1-31, Dec. 2-31, Jan 31, March 28, April 11.
SHAMOKIN, PA.: G. A. R. Opera House, Nov. 1-12
ST. JOHNS, N. B.: St. Johns Opera House, Nov. 11-30, Dec. 1-3, Jan. 2-15, 21-30, Feb. 1-15.
TYRONE, PA.: Academy of Music, Nov. 1-12, 21-25 28-30, Feb. 1-4, 7-9, 11-13, 15-23, 25-28.
URICHSVILLE, OHIO: City Opera House, Nov. 1-5.
VINTON, IOWA: Watson's Opera House, Jan., Feb. and March.
WINCHESTER, KY.: Winchester Opera House, Nov. 17-19, Dec. 7-31, Jan. 5-7, Feb. 23-20
YORK, PA.: York Opera House, Nov. 1-12, 21, 22 28 30.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

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Brandt, Edith M.	Berwick, Harry W.	Ogden, W. R.
Bird, Lou	Bytel, Clyde	Orme, Ida
Brown, Walter	Green, Harry	Power, George
Barnabee and Mc Donall	Gilmaine, C. G.	Potter, Mrs. Cora
Bryant, W. T.	Gautier, Rosa Mlle.	Pierce, Lydia
Barry, Helen	Gunser, A. C.	Plympton, E.
Bertram, Helen	Graham, P. C.	Polk, J. B.
Burby, Jennie	Glaser, Lulu	Perronet, T.
Burgess, Neil	Harper, Franklin	Price, May
Brodrick, Robert	Hartman, Ferris	Reardon, George
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Burnside, Miss	Hassan, E. J.	Rogers, J. S.
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Crawford, Mrs. A. S.	Harrison, Louis	Ramsdell, Vernon W.
Campbell, Frank G.	Hewitt, Mrs. M. B.	Reman, Franz
Canby, Al.	Hawley, Frank V.	Rose, Fanny O.
Cummings, Minnie	Hastings, C.	Russell, Harold
Coley, A. B.	Hart, J. Wilson	Reynolds, Effie
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Colby, Geo. W.	Jarvis, Lee	Saville, Nina
Clifford, Ed.	Johnson, Barry	Siddons, George
Cornalis, Peter	Janauschek, Mme.	Spear, J. W.
Clark, Harry M.	Kensington, Grace	Stanley, Chas. H.
Cleveland, Maud	Kearney, Alexander	Strasburger, J. K.
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Carroll, J. W.	Kluges, Frederick	Thomas, George W.
Campbell, Mrs. G.	Leake, J. Frank	Tilbury, Zeffie
Cole, Ruth	Larsen, Geo. P.	Thomas, Hilda
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De Koven, R.	Legitimate Repertoire	Thorne, Mary
Deveraux, Elise	La Verne, Lucille	Walcott, Florence
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De Shields, Howard	Morgan, Thos

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OPINIONS OF THE PRESS ON THE OPENING:

Joseph is the title and the large audience which witnessed the performance had many a good laugh. If that is all that the people wanted, then Joseph may be said to be a success. As to the company, Mr. Morris has collected an exceedingly clever lot of people.—*Montreal Herald, October 18, 1892.*

The audience at the Academy last night was large, and many a laugh was enjoyed over Joseph.—*Montreal Herald, Oct. 19.*

Joseph drew a fashionable and enthusiastic audience to the Academy last night, and applause and laughter were incessant from beginning to end. The comedy was improved immensely since Monday evening, and now goes with a *verve* and vim which creates constant mirth. The complications are absurdly funny and come with a rush. There's no question as to the strength of Mr. Ramsay Morris' company. Such a careful grouping of artists has but seldom been seen on the Montreal stage. George Giddens is irresistibly comic, and in his dry humorous way, forms an admirable contrast to the breeziness of John Glendinning. Every member of the cast is capital. The ladies, headed by Elsie de Wolfe, are delightfully entertaining and Miss de Wolfe's dresses are marvels of elegance. Mrs. Phillips and Miss Penfield display refreshing cleverness. A special word of praise is due James n Finney and Helen Stockwell for really skilful character work. The Academy will be crowded before the week is over. The McGill students, several hundreds strong, promise to make things lively for Joseph on Friday night.—*Gazette, Oct. 19.*

A second view of Joseph at the Academy last night shows both the comedy and the clever artists who interpret it in a light materially different from that of Monday evening, when the piece received its first American representation. Swiftness of action has been added where it was occasionally lacking, bits have been cut here and there, the actors have gained in ease and the result is a noticeable improvement all round. There can be little doubt that Joseph is destined for a long career of laugh-making and money making. Its story is irresistibly humorous, and an audience scarcely has breathing space between the constant laughs. In the cast no weak spot can be found, and the roles in most cases fit the players like the traditional glove. Mr. George Giddens is first in the cast by reason, not alone of having the title role, but by a deliciously humorous characterization which convulses an audience. John Glendinning, a handsome man of fine presence, evidently finds himself in his element as Felix Flutterby. Harry Gwynette, Edgar Norton, and J. L. Finney contribute capital sketches. Mr. Fax has improved his Chadwell many degrees since Monday and will yet make it a sterling piece of work. At present it wants lightness. The ladies, one and all, are admirable. Miss De Wolfe is not at all the same young woman who was seen here last season in Thermidor. The difference in her serious work and her comedy work is so amazing that one is at a loss to fathom why she ever appeared in a tragic role. She simply radiates every scene in which she appears. Her gowns are marvels. In the second scene of the third act she is rarely beautiful. Helen Stockwell is an exceedingly capable ingénue her handling of an excruciatingly funny and *risqué* scene in the third act is immense. Of Mrs. Phillips too much cannot be said. She is an artist to the finger tips. Miss Penfield has won plenty of admirers by her skill and beauty.—*Montreal Gazette, Oct. 21.*

Ramsay Morris' Comedy Company began its tour at Montreal last week. The company and the play Joseph have both made distinctly favorable impressions. *La Patrie* says of Miss De Wolfe: "The role of Constance Flutterby, a young school girl longing for the delights of town life and a gay husband, flirtations and audacious, suits this young actress to perfection. George Giddens, John Glendinning, Mrs. E. J. Phillips, and the other members of this excellent company also receive high praise."—*N. Y. Dramatic Mirror, Oct. 29.*

The Ramsay Morris Comedy Company opened its season here tonight in Candillot's comedy, Joseph. The piece is a conglomeration of humorous scenes which come almost too fast to allow an audience, unless it be a very clever one, to at all realize what may be styled as the plot. There can be no doubt that the management had some right to boom the production as a great comedy. Ramsay Morris has succeeded in getting together a company of really very clever people of whom the star is Elsie De Wolfe. Her appearance upon the stage was the signal for a great outburst of applause, and no sooner had her comedy work commenced than it became evident that she should never have appeared in aught else. The role of Constance Flutterby is admirably suited to her talents, and her nightly receptions this week will be large. The title role is portrayed by George Giddens, who practically creates the part. It is a performance that will always be remembered, and not a few people will copy it. The company consists of the following, in addition to Miss De Wolfe, and Mr Giddens: Messrs. Gwynnette, Glendinning, Fax, Finney, Norton, and Pearson, Misses Penfield and Stockwell, and Mrs. E. J. Phillips.—*N. Y. Dramatic News, Oct. 22.*

Ramsay Morris' new Comedy Company made a success here tonight in Joseph. The piece was witnessed by a crowded house. George Giddens, John Glendinning, Mrs. Phillips, and Elsie De Wolfe were recipients of warm applause.—Special dispatch from Montreal—*N. Y. Times, Oct. 18.*

The Ramsay Morris Comedy Company which opened in Montreal in Joseph, Monday night, scored a tremendous hit. Mr. Morris has selected an exceptionally strong organization which comprises some of the best artists on the American and English stage.—*Boston Post, Oct. 21.*

Last night's performances at the Academy of Music was most amusing. Under the title Joseph, Ferdinand le Noceur was presented to an English audience for the first time. The tone of the composition, the plot, the situations all denote the French theatre. It is extremely difficult, we might almost say impossible, to render such a play properly in any language save the French. However, the members of the Morris Comedy Co. have much of the action, the light touch and go needed for such a play, and the result was that they gave a most excellent performance.—*La Minerve, Montreal, Oct. 18.*

Joseph is the nightly bill at the Academy of Music this week. It is an adaptation of Leon Gandillot's successful play, Ferdinand le Noceur. It is the first English production of this comedy, and the first appearance of Mr. Morris' comedians in Montreal. As a friend said last evening who had seen the original Parisian production: "A French comedy is well nigh untranslatable, but certainly in this adaptation Mr. Malcolm Watson has been remarkably successful. Throughout the entire play and permeating every role was a delightful spirit of merry-making that is always amusing, while never coarse.—*Le Monde, Montreal, Oct. 18.*

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